



Embroidery

CREATIVE MACHINE

INSPIRATION & TECHNIQUES
FOR DIGITIZED DESIGNS

Spring Sheers

Add soft statement sleeves
to a favorite wrap dress.

Refresh Your Décor

- FSL Clover Wreath P. 41
- Butterfly Mini Quilt P. 48
- Beachy Bath Mat P. 63

Leather + Linen

= the perfect tote combo!



SPRING 2020



A ZIP OF CREATIVITY

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Embroidery
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INTRODUCING STELLAIRE

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1. SNAP A PIC

2. CONVERT INTO EMBROIDERY DATA

3. CREATE UNIQUE EMBROIDERY

The Stellaire lineup features the Innov-ís XJ1 sewing, embroidery and quilting machine, and the Innov-ís XE1 embroidery machine. Purchase a Stellaire machine and you'll receive a handheld mobile device* with purchase, for use with the My Design Snap mobile app.

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brother
at your side

In some cases, there may be some difference between the LCD view and the actual embroidery stitch-out, based on materials used. Mobile device compatibility may vary. Visit www.stellairebybrother.com for details. *Mobile device included while supplies last. Retail value \$199. Apple is not a participant in or sponsor of this promotion. ©2019 Brother International Corporation. ©Disney.



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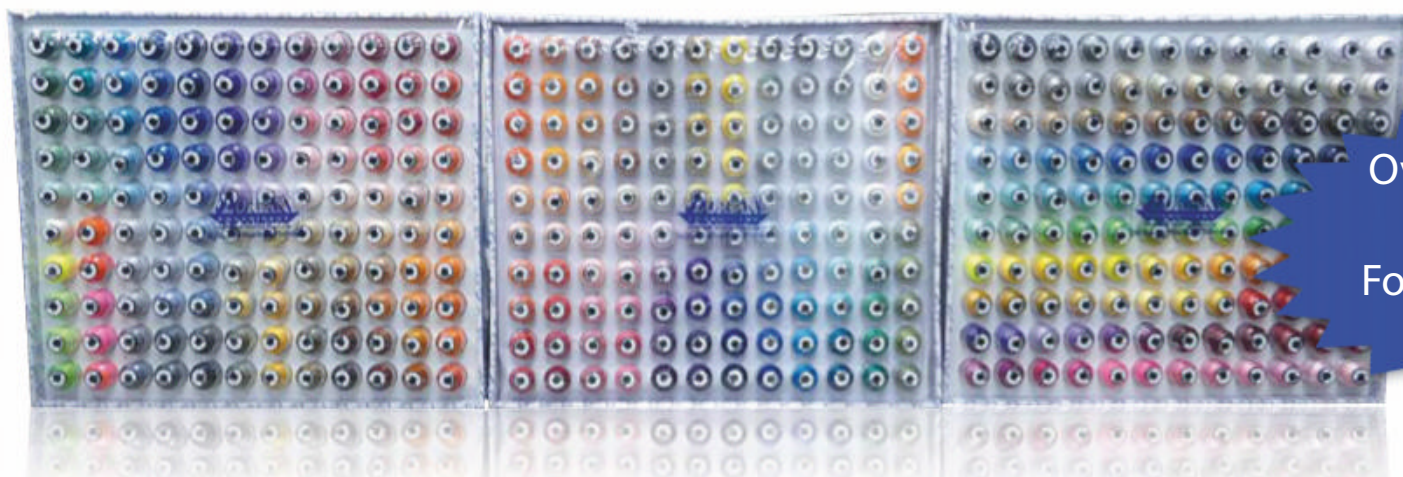


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RNK's YEAR END SELL OUT specials are available until February 14, 2020

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CREATIVE MACHINE Embroidery

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Dear Readers,

The Spring issue is a little bit of a challenge for us here at *CME*. It needs to take us (and you!) from Valentine's Day all the way through to the warm days that are *almost* summer. It's a lot to cover in one issue!

For Valentine's Day décor, check out the cute Hearts on the Wing quilted wall hanging on page 48. I love the pretty, intricate butterfly heart blocks and the coordinating quilting designs for the sashing strips. While the four-heart version featured in the magazine is the perfect miniature project, I can't help thinking that it wouldn't be hard to add more blocks to make a larger wall hanging or even a full-sized quilt. I have to admit, I'm tempted...

As we move into the warmer months, we'll show you how to make a bright wreath decorated with free-standing shamrock motifs for St. Patrick's Day, then move on to celebrate the sprouting blooms with the dazzling Leather Petals Tote. I love this project so much, with its high-end leather base, embroidered foliage and dimensional leather flowers attached with eyelets and rivets. It's definitely one I'd be happy to show off slung over my own arm. In fact, I'm not sure I could resist adding one of our Maker Tags to make sure everyone who saw it knows that I made it myself. Find the collection of tags on page 38 — no humility allowed! You're an awesome crafter and everyone should know it.

We've got some fun apparel to sew up as the days get brighter as well. Learn how to perfectly embroider on chiffon sleeves on page 44, discover how to use reverse appliqué to add an extra dimension to an intricate design and add pretty details to a pair of satin pajamas.

Make sure you check out our new "Fabric Foray" column, too. Everyone loves embroidering on a nice stable cotton or linen, but this year we'll be teaching you everything you need to know about how to embroider on other fabrics successfully, too. We're starting with voile, so if you've ever wondered how to make the most of this light, floaty fabric, check it out!

Happy Stitching,

Kate Zaynard and the *Creative Machine Embroidery* Team



What's Next

Stitch a stunning jumpsuit, create a personalized dorm set for your favorite college student, make our beloved Pagosa Pants even better with the addition of embroidery and discover a trendy set of cactus-themed designs. Find all this and more in the Summer issue, on newsstands April 14, 2020.

Check out the **SEW & TELL** Podcast, featuring the *CME* editors! Find it on iTunes or wherever you get your podcasts.





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tips & tricks

SCRAP SAVVY

I fill a large vinyl bag with a variety of fabric scraps and keep the bag close to my machine. Before embroidering the project fabric, I test-stitch a similar fabric scrap to make sure the fabric, design and stabilizer combination is satisfactory.

Jeannine, email

TOWEL TIME

When embroidering on hand towels, I place embroidery designs 2" to 3" below the towel center instead of placing them slightly above the lower edge. This way, I don't dry my hands over the designs and the designs look nice when the towel is hanging.

Joanne, email

BUTTON IT UP

When I have trouble getting buttons to stay in place during stitching, I dab a touch of fabric glue on the button back and continue stitching. The method is neat, quick and provides accurate placement.

Marge, Facebook



SCISSOR SAFETY

When traveling with sharp embroidery scissors, place the scissor points into a small piece of foam to keep the scissors secure and safe, especially when stored in a sewing bag.

Juanita, Instagram



Visit sewdaily.com

for more techniques
and tricks to inspire
your embroidery.

CLASS CLUE

I use a wine bottle tote to carry my embroidery supplies to class. I roll up fabric, stabilizers, batting and thin rulers and stuff them into the tote compartments. I always have everything I need and my stabilizer stays in place in a roll.

Lynn, email



Send your sewing and embroidery tips to **creativemachineembroidery@peakmediaproperties.com** or post them on our Facebook page for your chance to win a fabulous prize.





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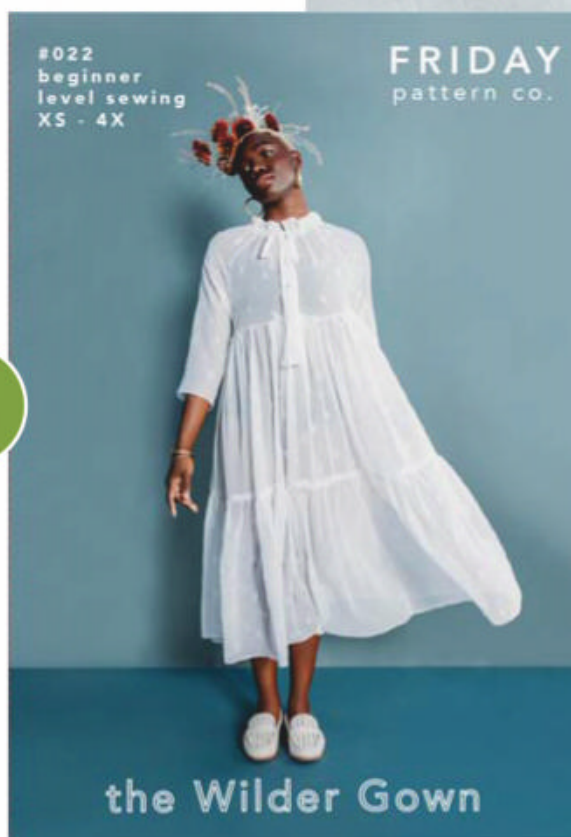
the latest & greatest tools & designs

1. Claim your homemade garments, bags and other projects with the *CME* exclusive **Maker Label Collection**. Some designs include space to embroider your name with a built-in font (or just write it in with a fabric marker if pressed for time); others hold a cute message. Stitch up on cotton and sew them in, or back them with fusible web for fast, sturdy application. **(\$19.99/collection; interweave.com/sewing)**

1

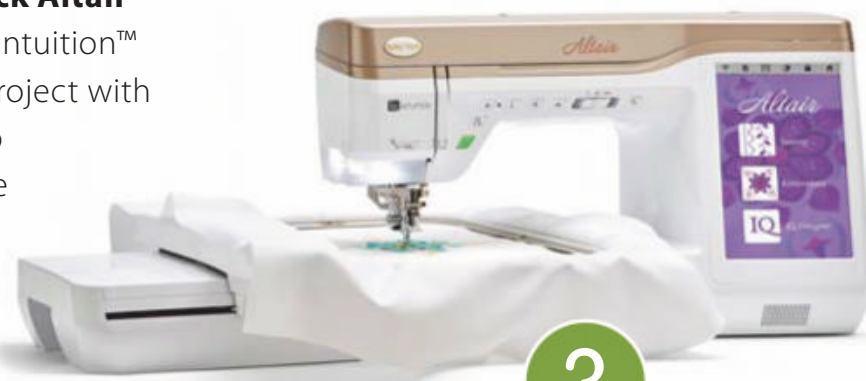


2



2. The **Wilder Gown** is a loose, flowy, tiered dress that can be sewn up and embroidered in a variety of ways. It has raglan sleeves and ties at the neck. It's easy to sew and is perfect for drapery woven fabrics. The Wilder Gown can be made as a top or dress, long or short sleeved, with one skirt tier or two. Embroider the hem, the ties, the bodice or along the raglan seams. This is a fantastic pairing for all the folky, boho designs in your collection. **(\$20; Fridaypatterncompany.com)**

3. Check out the amazing new technology in the **Baby Lock Altair Sewing and Embroidery Machine**. The innovative IQ Intuition™ Positioning App allows sewists to take a photo of their project with their phone in a special hoop and transfer it wirelessly to the machine. The hooped image will appear on the large 10.1" LCD screen, where sewists can position the design exactly where they want. The Altair also includes IQ Designer, Color Visualizer, a 9½"×14" embroidery field, 494 embroidery designs and 771 stitches. **(See dealer for pricing; babylock.com)**



3

4



4. Give your checkbook a style boost with the **Spring Flowers ITH Checkbook Cover**. This pretty cover is stitched in the hoop and will fit the standard check book size. A combination of raw edge appliqué and light, watercolor style stitching make for an enchanting look that will make you smile every time you pull it out of your purse. **(\$4.25; embroideryys.com)**

5. Who doesn't love a big canvas for embroidery? The **Shanti Yoga Bag Pattern** provides just that. Designed to be made with a combination of sturdy denim and kraft-tex paper fabric, there are plenty of options for embroidery. Find a fun vertical design for the main panel, or try out a lightly stitched border or motif on the kraft-tex base and matching water bottle carrier. **(\$11.95; ctpub.com)**

5



FILAINÉ
FILAINÉ



6

6. If you love getting a vintage look on your machine embroidery, **Filaine Thread** is for you! Sulky's new line works great in machine embroidery, long-arm and hand embroidery applications. It's especially spectacular when used with "fur" or "brushed" designs, giving them a strikingly authentic look. Filaine comes in 129 solid colors on a large spool that lasts through several stitchouts. **(\$4.99/spool; sulky.com)**



7. It's always exciting to find a pattern with great potential for embroidery, like the **Feuillage Blouse and Dress Pattern**. The panels, with their different lengths separated by vents, are ideal for a wide range of embellishments big and small, depending on which view you choose. The tie in the back gives it a gentle shape, and the mandarin collar is effortlessly elegant. (£12; camimade.com)

8. Express your feelings with the **Music Heart Embroidery Design**. The elegant musical staff and delicate notes are perfect for bags, garments and home décor items. The download includes four designs sizes for versatility of use. (\$4; etsy.com/shop/SvgEmbroideryDesign)

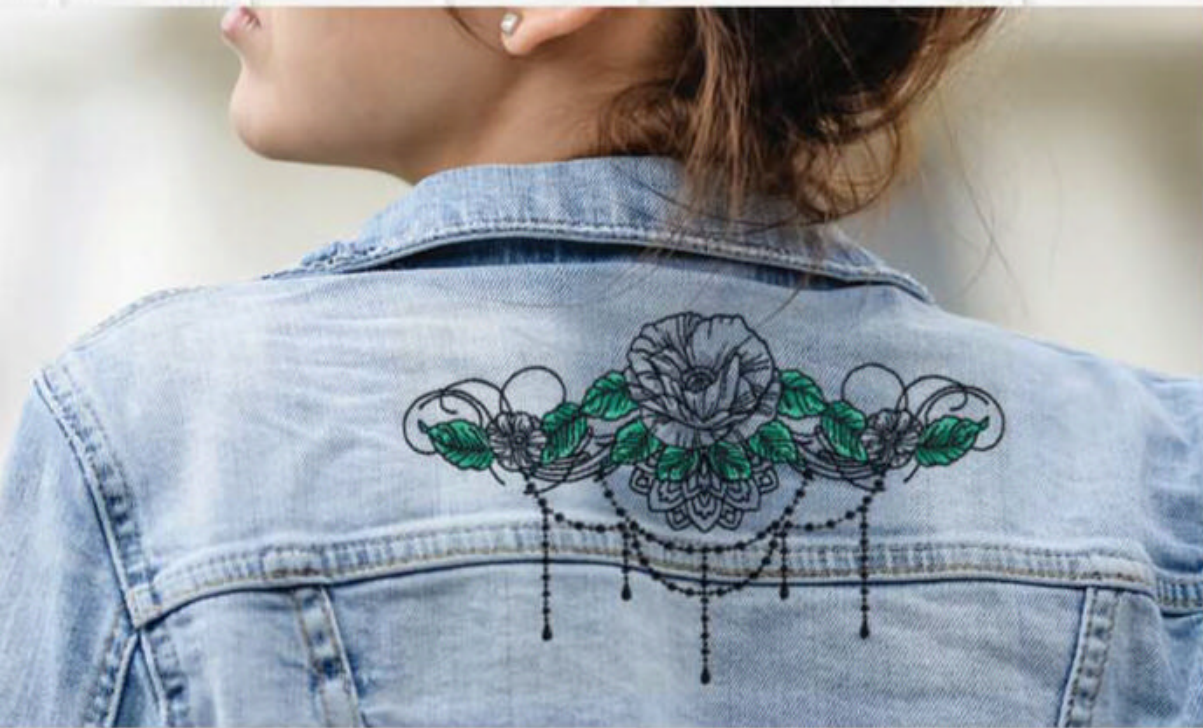


9. Sunny daffodils are always a welcome part of spring. Keep that feeling all year round with the **Freestanding ITH Daffodil** design. The design includes three pieces (petals, center and leaf) that combine to make this pretty three-dimensional flower. Project instructions for creating the daffodil are included with the download. Stitch up a whole bouquet! (\$5.99; emblibrary.com)



BY: OeSD™

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Perfect Pairings

Learn how to select the correct stabilizer, topper and needle combinations for six common fabrics to expand your project possibilities.

FLEECE

- Match fleece fabric, such as polar fleece, Cuddle or ready-made blankets, with a soft mesh cut-away stabilizer **(A)**. Fleece fabrics are typically stretchy and require a cut-away stabilizer to support the stitches, particularly because the finished projects are washed often. Lightweight cut-away stabilizer has a soft drape that matches the fleece. Choose a stabilizer color that blends closely with the fabric. Hoop the stabilizer and fabric together as one unit.

- Select a water-soluble topper to prevent the fabric nap from sticking up through the finished embroidery stitches. Secure the topper in place over the hooped stabilizer and fabric using painter's tape.
- Use a size 80/12 ballpoint embroidery needle. Universal needles have a sharper point that cuts the knit fleece, creating small holes or snags in the fabric.

T-SHIRT KNIT

- Jersey knit T-shirts or active-wear knits are stretchy and require a soft

mesh cut-away stabilizer to allow the fabric to drape properly on the body **(B)**. For added stability during stitching, adhere a fusible mesh cut-away stabilizer to the knit fabric before hooping.

- Use a water-soluble topper on waffle or piqué knits to enhance the finished embroidery appearance.
- Select a size 75/11 ballpoint needle for lightweight T-shirts or a size 80/12 ballpoint needle for heavier knits, such as golf shirts.

A



B



tip

Use an embroidery needle for most projects because the eye is one size larger than the shaft, which allows the thread to easily pass through the fabric.

PRODUCT PAIRING CHART

 FABRIC	 STABILIZER	 TOPPER	 NEEDLE
FLEECE	Mesh Cut-Away (weight to match fabric)	Yes (water-soluble)	80/12 Ballpoint
T-SHIRT KNIT	Soft Mesh Cut-Away (fusible for added stability)	Yes (water-soluble for textured knits)	75/11 (lightweight knits) 80/12 (heavy knits)
DENIM	Medium- to Heavyweight Cut-Away	Yes (water-soluble or opaque permanent)	80/12 or 90/14 Sharp Embroidery
TERRY CLOTH	Medium- to Heavyweight Tear-Away; Heavyweight Water-Soluble; Pressure- Sensitive Adhesive	Yes (water-soluble)	80/12 Sharp
STURDY WOVENS (quilting cottons, linen, chambray)	Light- to Mediumweight Tear-Away (weight to match fabric)	No	75/11 or 80/12 Sharp
FINE FABRICS (batiste, organza, sheers)	Water-Soluble Mesh or No Transparent	No	70/10 or 65/9 Sharp

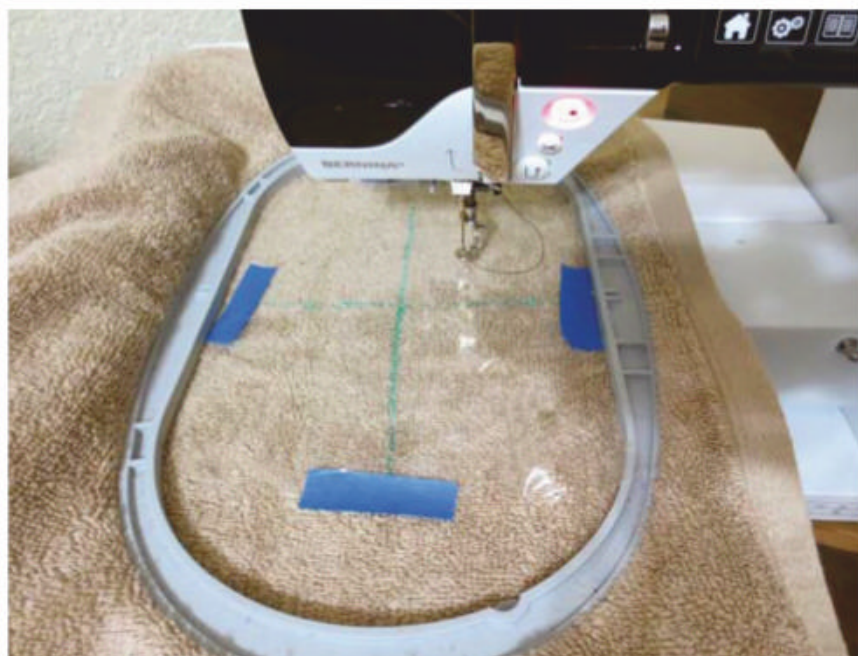
C



D



E



F



tip

Always pre-wash jeans to eliminate shrinkage before embroidery.

DENIM

- Select a medium- or heavyweight cut-away stabilizer for denim fabrics, such as jackets or jeans **(C)**. Denim has a twill weave that stretches and needs cut-away stabilizer to support the stitches. Use heavyweight cut-away stabilizer for dense, detailed embroidery designs on denim.
- Denim fabric texture needs a water-soluble topper to improve the design appearance. Or select an opaque permanent topper for dark denim fabric and a light-colored embroidery design to prevent the

dark fabric from showing through the design.

- Use a size 80/12 or 90/14 sharp embroidery needle depending on the denim weight.

TERRY CLOTH

- Towels or bathrobes need a medium- to heavyweight tear-away stabilizer to provide adequate support **(D)**. Towels are reversible, so the stabilizer needs to be concealed. Tear-away stabilizer leaves some small pieces visible, but they eventually wash away.

G




Use a heavyweight water-soluble stabilizer to prevent any stabilizer from showing, but test the stabilizer on an old towel or similar-weight terry cloth fabric scrap to ensure the stabilizer supports the design. Use pressure-sensitive adhesive stabilizers with caution on towels. The knit loops stick to the stabilizer and may pull when the stabilizer is removed.

- Use a water-soluble topper to prevent the knit loops from poking through the finished embroidery stitches. Secure the topper in place over the hooped stabilizer and fabric using painter's tape **(E)**.
- Select a size 80/12 sharp needle for best results.

STURDY WOVENS

- Use a light- to medium-weight tear-away stabilizer for quilting cottons, medium- to heavyweight linens and chambray, depending on the design density **(F)**. Use lightweight stabilizer for less dense designs, such as redwork.
- Select a size 75/11 or 80/12 sharp needle for best results.

FINE FABRICS

- Use a water-soluble stabilizer for fine fabrics, such as batiste, organza and sheers **(G)**. Select a mesh stabilizer for denser designs and a transparent stabilizer for less dense designs.
- Select a size 70/10 sharp needle for most fine fabrics; however, some very lightweight fine fabrics need a smaller size 65/9 size needle. 

tip

Use a matte cotton embroidery thread when embroidering on fine linens for a more authentic vintage look.

tip

Embroidery looks best on well-pressed woven fabrics. Press embroidery over a towel or press cloth with the wrong side facing up for a professional finish.

DESIGNS

Flowers & leaves: OESD, Caravan Collection (#82006); embroideryonline.com

Leaves & swirls appliqué: OESD, Autumn Couture Collection (#12482); embroideryonline.com

Monogram appliqué: Katelyn's Kreative Stitches, Circle Monogram Appliqué; katelynskreativestitches.com

Monogram letter: Created from True Type Font "Precious" and converted into embroidery using Bernina Software 7

Unicorn: OESD, Mystical Equine Collection (#12234); embroideryonline.com

Zebra: OESD, Baby Africa Collection (#12315); embroideryonline.com

SOURCE

OESD provided the AquaFilm Wash Away Stabilizer, LightWeight Tear Away Stabilizer, PolyMesh Cut Away Stabilizer, TopCover Cut Away Stabilizer and Ultra Clean & Tear Away Stabilizer: embroideryonline.com.



quilt this

Panel Power

BY NANCY FIEDLER

Preprinted panels are popular with sewists and quilters. Adding embroidered elements will turn any preprinted panel into a custom work of art with the addition of texture and personal details.





Preprinted panels come in an unending variety of sizes and styles, themed for infants, kids, hobbies and artwork of every sort. The potential uses for preprinted panels are just as varied as the designs offered; pre-prints are perfect for placemats, aprons, tote bags, pillows or quilts.

Whether you search your personal design library or peruse the offerings from your favorite embroidery designers, you are sure find designs to compliment your chosen panel.

Teacups were easy to find for the "A Hatter's Tea Party" panel at left, as teacup embroidery and appliqués are abundant. Choosing among options may be a little difficult, as many are available to complement the panel. With a decision made, print templates in your embroidery software to audition placement, and then embroider them directly on the panel before quilting.

The elegant Geisha panel may present a little more challenge, as it could be easy to overpower the delicacy of the design. Use line art chrysanthemums and butterflies to add extra detail and texture without detracting from print.

Once the panel and embroidery designs have been chosen, prepare the panel by stabilizing it with liquid stabilizer or water-soluble web. After all embroidery and quilting is done, a simple wash will remove the stabilizer and the fabric will retain its original nature. For this sample, chrysanthemums were embroidered onto blocks, and the blocks were appliquéd onto the quilted panel. 🧵

DESIGNS

Teacups: OESD — Debbi Mumm® Everyday 40000; embroideryonline.com

Roses: Janome archived designs NLA; janome.com

Line stitched flowers and butterflies: OESD — Asian Impressions Collection 78510; embroideryonline.com

Chrysanthemum: Momo-Dini Embroidery Art — Sparkling Chrysanthemum 1100166; momodini.com



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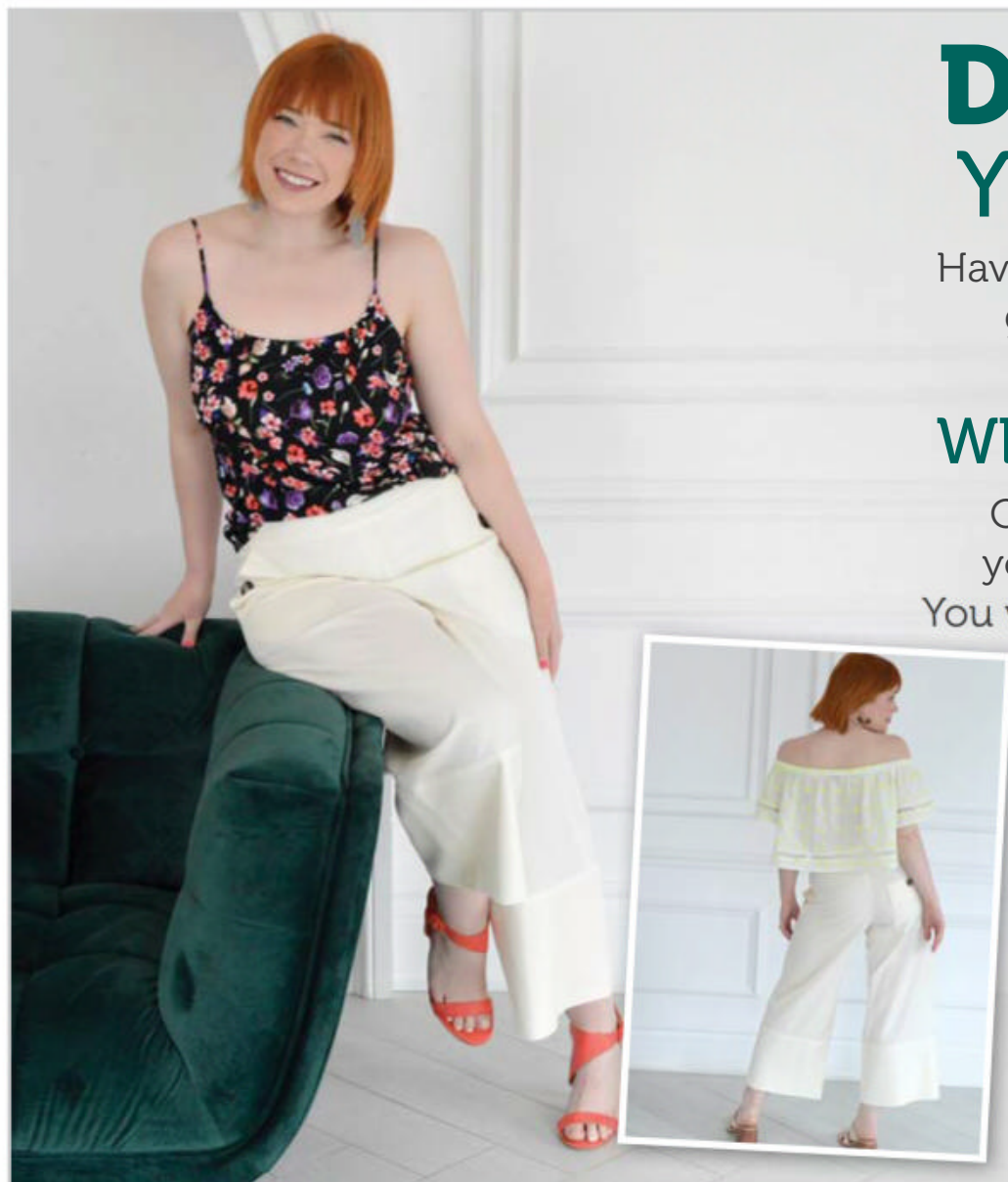
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Voile

BY CHERYL STRANGES

Voile is a lightweight woven fabric that's often used for curtains and fancy garments, such as dresses and suits. Find out how to properly embroider voile to achieve stunning results.



Voile is French for the word veil, derived from the Latin word *vela*, meaning covering. Voile is soft, sheer and gauzy, making it comfortable to wear and easy to press, pleat, tuck, gather and stabilize. Use voile to make sarongs, dresses, curtains, swags, bed ruffles, pillowcases, sleepwear, blouses, suits, men's shirts, gift bags, quilts and pillows.

TYPES

Voile is available in 36", 45" and 54" widths in cotton, linen, silk, rayon, polyester and wool varieties and different blends.

Cotton voile is typically lightweight and airy, making it perfect to use for window treatments. Print cotton voile is popular to use when making pillows.

Linen voile is easy to work with, as it's durable and wrinkle-resistant. It's great to use for home-dec items and garments.

Wool voile is used to make exquisite designer men's and women's suits and jackets because of its beautiful finish and soft hand. A variety of blends are available, such as 48% silk and 52% wool.

CARE

Voile blends can typically be laundered. Read the manufacturer's instructions for specific care requirements.

Cotton voile shrinks approximately 3% in length and 10% in width when laundered. Test-wash scrap fabric to see how much it shrinks. Cotton voile is machine washable; follow the manufacturer's instructions for proper water temperature. Launder the fabric before stitching to account for any shrinkage.

THREAD

Use 40-wt. embroidery thread for beautiful embroidery.

NEEDLES

Use a 75/15 or 80/12 needle for optimal results. Test-stitch on a fabric scrap to make sure the needle and fabric combination is satisfactory. Use 80/12 or 90/14 needles when stitching very fine or sheer voile.

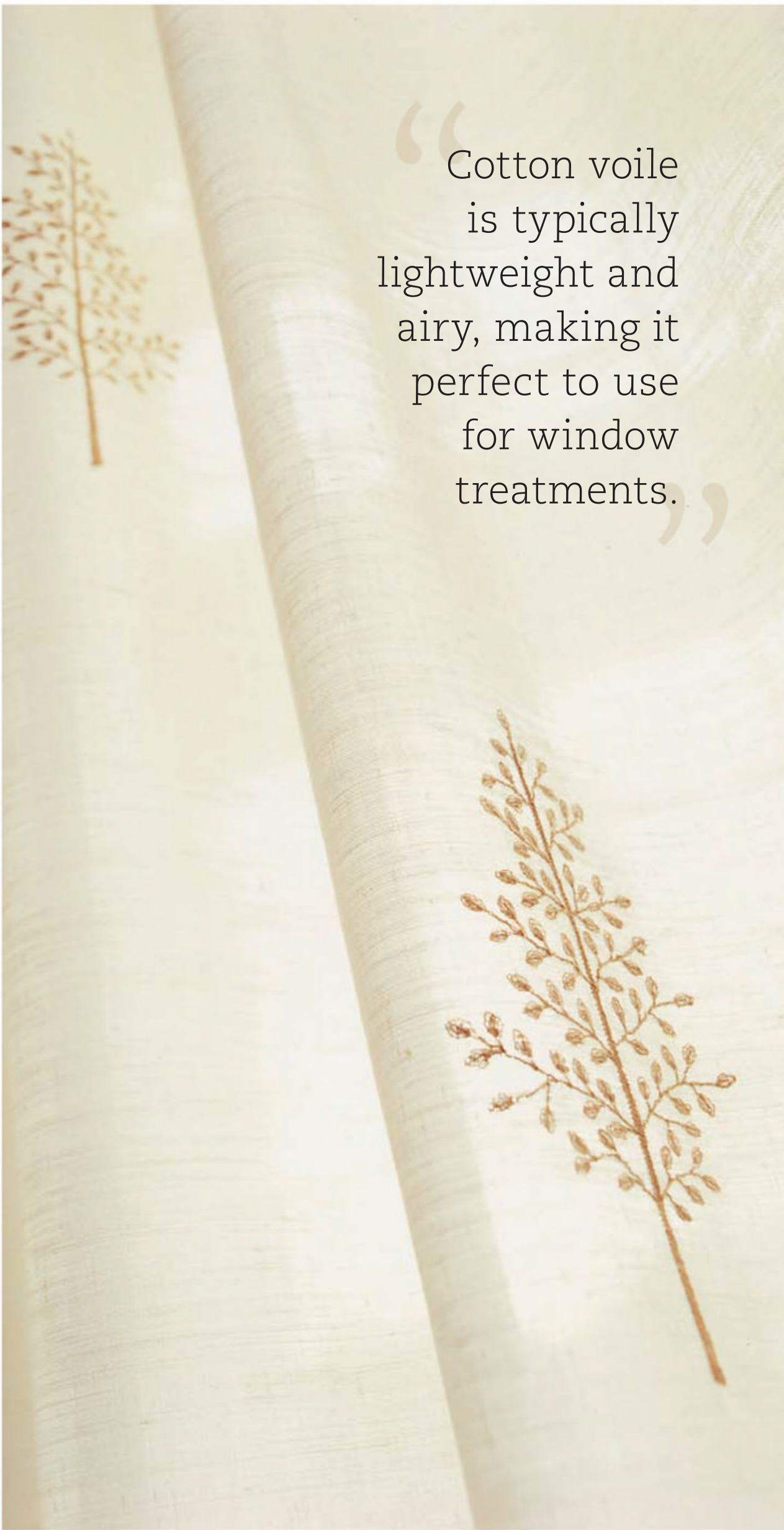
STABILIZER

Don't use heavyweight stabilizers, as they overly stiffen the fabric. Use lightweight water-soluble varieties when working with washable fabrics. If the fabric isn't washable, use tear-away stabilizer instead. Use mesh varieties to retain the fabric hand, if desired.

SEWING TIPS

Use cotton thread for construction. Voile frays, so zigzag- or serge-finish raw edges.

Use interfacing to eliminate some of voile's translucence and to make it more heavyweight when constructing home-décor items or quilts.



“Cotton voile is typically lightweight and airy, making it perfect to use for window treatments.”



Reversible Pillowcase

Use cotton voile to make pretty reversible pillowcases.

MATERIALS

Supplies listed are enough to make one pillowcase.

- + 1 yard each of 100% cotton voile in two coordinating colors
- + Light- to mediumweight fusible tear-away stabilizer (depending on fabric weight)
- + 75/11 embroidery needle
- + Thread: 40-wt. rayon, 60-wt. bobbin & cotton
- + Fusible tricot knit interfacing
- + Rotary cutting system
- + Removable fabric marker
- + Embroidery software (optional)
- + Embroidery designs: ¾" lettering & 2½" square

Note: If using very sheer cotton voile, use an 80/12 or 90/14 embroidery needle and water-soluble stabilizer. Test-stitch on scrap fabric to make sure the fabric, needle and stabilizer work well together.

CUT

- From each fabric, cut one 25"×42" rectangle.
- From one fabric, cut one 10"×42" rectangle.
- From the interfacing, cut one 10"×42" rectangle.

EMBROIDER

- Combine letters to spell out the name of the intended pillowcase owner using embroidery software or on the machine screen. Save the design in the appropriate machine format.
- Fold the small rectangle in half lengthwise with wrong sides together; unfold. Measure 10½" from the right edge along the center of the rectangle lower half; mark on the fabric right side using a removable fabric marker. Repeat to mark the rectangle upper half.
- Print a template of the square design. Center the template along the rectangle lower mark. Measure 2" from each template side; mark, and then remove the template.
- Hoop the rectangle lower half with a piece of stabilizer, centering one mark within the hoop. Place the hoop onto the machine and embroider the design. Repeat to embroider the square design along each remaining lower mark and the name along the rectangle upper mark, rehooping the fabric if needed.

CONSTRUCT

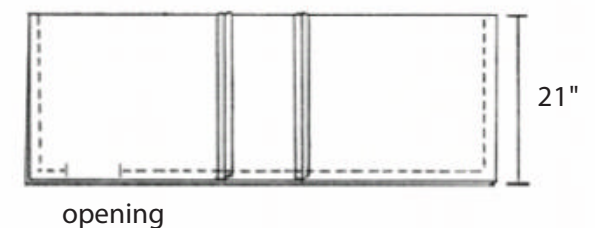
Use ⅝" seam allowances unless otherwise noted.

- Fuse the interfacing rectangle to the embroidered rectangle wrong side, following the manufacturer's instructions. Use a medium-heat setting and a press cloth to prevent marring the fabric.

A



B



- With right sides together, align one small rectangle long edge with one large rectangle long edge; stitch. Repeat to stitch the opposite small rectangle long edge to one remaining large rectangle long edge **(A)**.
- Fold the rectangle in half lengthwise with right sides together. Stitch the raw edges, leaving a 4" to 6" opening along the long edge for turning **(B)**.
- Turn the pillowcase right side out through the opening; press. Slipstitch the opening closed. Push one pillowcase inside the other with wrong sides together. Stitch the pillowcase lower corners along the band side seam to secure the layers. ⓘ

DESIGNS

Lettering: Built-in font from 5D embroidery software; husqvarnaviking.com

Square: Husqvarna Viking, #154, Elegant Elements; husqvarnaviking.com

in the hoop

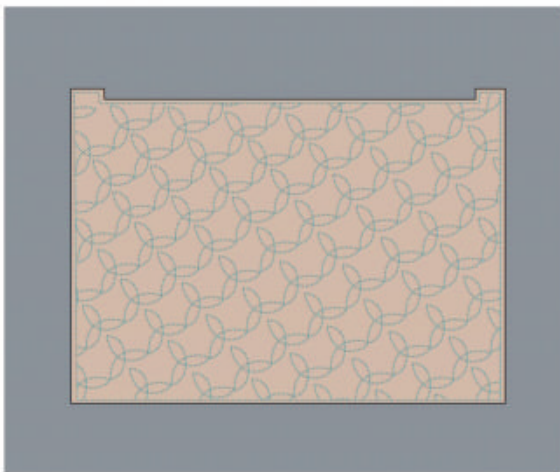
Patchwork Pouch

BY RAMONA BAIRD

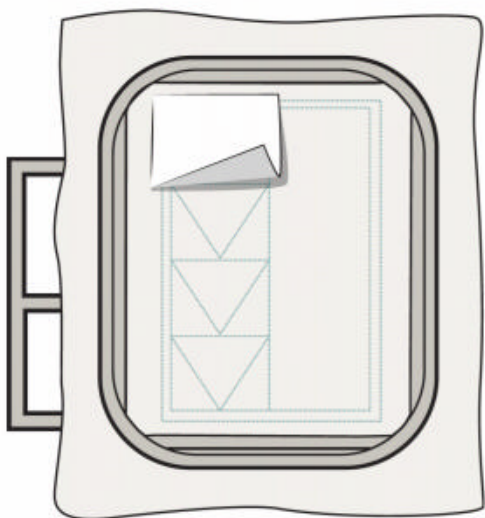
Stitch a lined, zippered bag with cork and patchwork that you can add your monogram or a short saying to. Choose different leftover fabrics for a scrappy look, or give the bag a coordinated look using fabrics and thread that match.



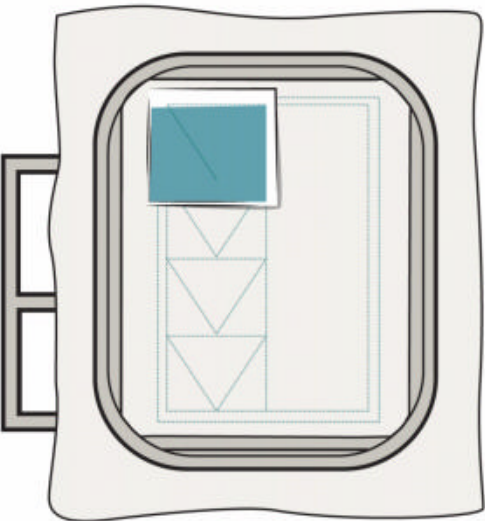
A



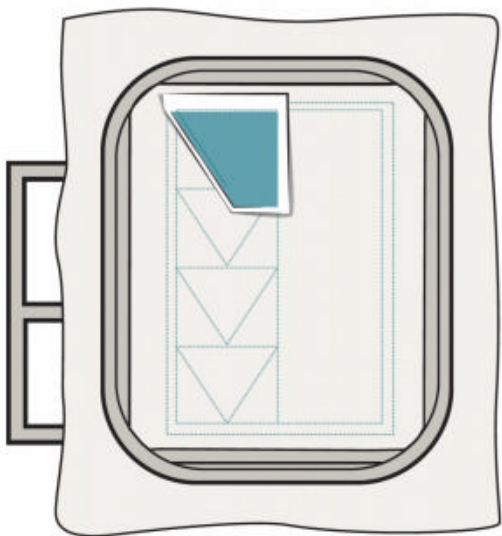
B



C



D



MATERIALS

- + ¼ yard of cork fabric
- + Four 3" squares of white cotton fabric
- + Eight 2½" squares of turquoise cotton fabric
- + 7"×10" rectangle of lining fabric
- + 4"×7" rectangle of quilt batting
- + Stabilizer: cut-away mesh, fusible mesh & heavyweight water-soluble
- + Thread: bobbin & embroidery
- + 7" regular zipper
- + Tape: embroidery & water-soluble adhesive
- + Machine needles: size 12 sharp & size 14 Microtex
- + Appliqué scissors
- + Rotary cutting system
- + Chopstick or turning tool

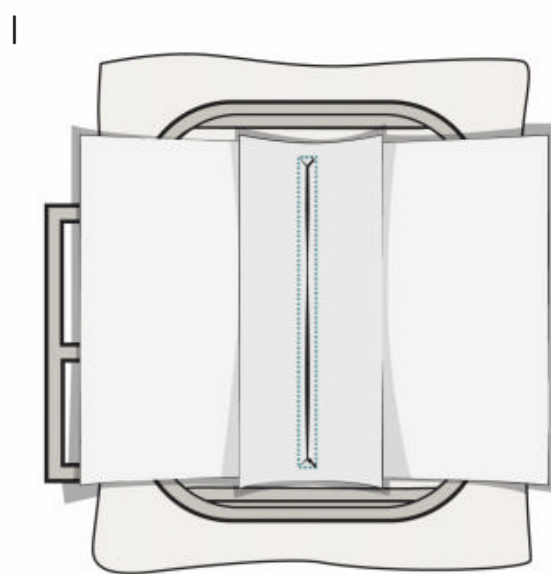
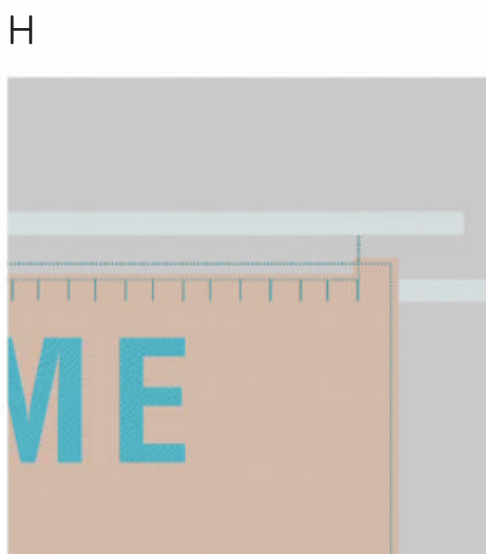
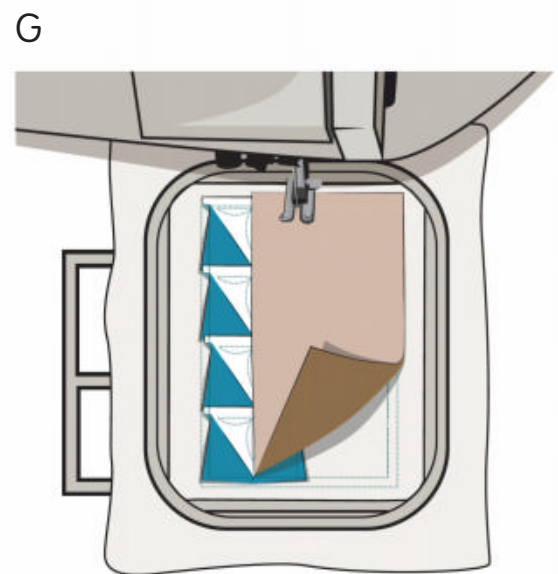
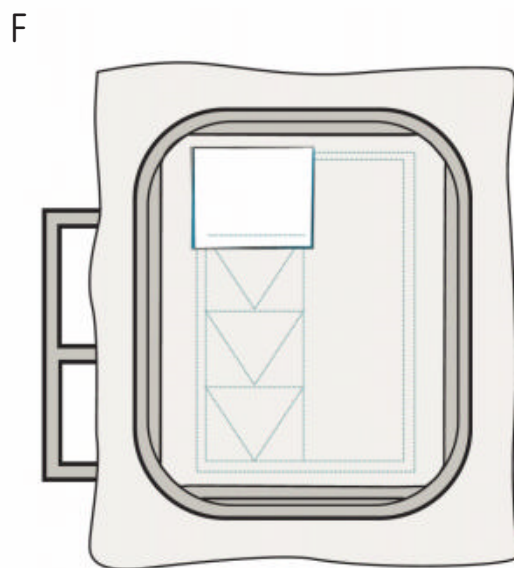
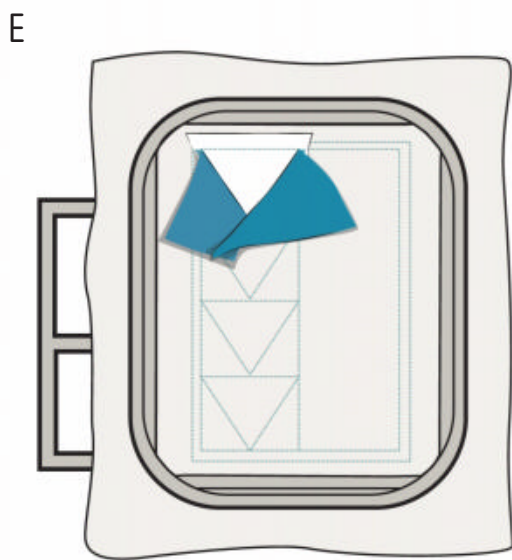
PREPARE

- Download the Patchwork Pouch embroidery designs from sewdaily.com. Load the designs onto the machine and open the Back design.
- From the cork fabric, cut one 4"×7" rectangle and one 5"×7" rectangle.
- From the fusible stabilizer, cut one 3"×8" rectangle.

EMBROIDER

- Hoop one layer of cut-away mesh stabilizer. Place the hoop onto the machine.
- Embroider step one to stitch the placement line. Place the 5"×7" cork rectangle right side up over the placement line, making sure to cover the stitching. Embroider step two to tack down the cork.

- Embroider step three to stitch the decorative fill pattern.
- Remove the project from the hoop and trim the cork just outside the outer stitching line, including the indent along the blanket stitches **(A)**.
- Hoop one layer of cut-away mesh stabilizer and place the hoop on the machine. Open the Front design.
- Embroider step one to stitch the placement and stitching lines for the flying geese pattern. Place a white square right side up over the uppermost triangle **(B)**. Embroider step two to tack down the square.
- Place a turquoise square over the white square, right side down and matching the left edges, lower edges and lower left corners. Embroider step three to stitch down the square **(C)**.
- Remove the hoop from the machine and use the appliqué scissors to trim the seam allowance to a scant ¼" **(D)**. Flip the turquoise piece and finger press the seam.
- Place another turquoise square right side down over the white square, aligning the lower edges, right edges and lower right corners. Embroider step four to tack down the piece. Trim the seam allowance to a scant ¼". Flip the piece and finger press in place **(E)**.
- Place a white square right side down over the turquoise fabric. Embroider step five to tack down the square. Trim the seam to a scant ¼" **(F)**. Flip the white square and finger press the seam.
- Place a turquoise square right side down over the white square,



- Align the needle to the crossmark on the cork. Remove the hoop from the machine, turn it over and carefully remove the cross stitches using a seam ripper or small scissors.
- Re-place the hoop onto the machine and stitch the monogram.
- Remove the hoop from the machine and the fabric from the hoop. Fold the embroidered cork behind the geese unit, exposing the excess cork. Using a rotary cutting system, trim away the excess cork, leaving about ¼".
- Trim the bag front along the outermost stitching line, cutting out the indent next to the blanket stitches per the back, being careful not to cut the stitching.
- Hoop one layer of heavyweight water-soluble stabilizer and open the Tacking design. Embroider step one to stitch the placement lines. Remove the hoop from the machine and place a piece of water-soluble tape along each outer placement line. Remove the protective paper **(H)**.
- Position the bag front right side up over the tape, aligning the upper edge of the bag along the middle placement line **(I)**. Finger-press to secure.

aligning the lower edges, left edges and lower left corner. Repeat steps to embroider steps six through 13 and stitch a total of four white/turquoise flying geese blocks.

- Embroider step 14 to tack the final two turquoise squares in place along the lower edge.
- Remove the hoop from the machine, but do not remove the fabric from the hoop. Flip the hoop over and center the batting over the stitching lines. Tape in place along the edges. Re-place the hoop onto the machine and embroider steps 15 and 16 to tack down the batting.
- Embroider step 17 to stitch the quilting design.

- Remove the hoop from the machine, but don't remove the project from the hoop. Center the remaining cork rectangle right side up over the right-hand stitching lines. *Note: The cork will cover a portion of the geese design (G).*
- Re-place the hoop onto the machine and embroider steps 18 and 19 to tack down and topstitch the cork.
- Embroider step 20 to stitch a center mark for aligning the monogram.
- Locate the built-in alphabet feature on the machine. Choose the script you'd like and the initials or short phrase you'd like to use. Check the size of the monogram and if needed, adjust the size. If necessary, rotate the monogram so it is positioned correctly.

- Repeat to place the bag back, butting the upper edge against the front upper edge and leaving a gap where the indents are cut out. Finger-press to secure.
- Slow down the stitch speed, if available. Re-place the hoop onto the machine and embroider step two to tack the front and back together. Remove the project from the hoop and trim away the stabilizer.
- Open the Lining design. Press the lining fabric well with spray starch or sizing.
- Hoop a piece of cut-away mesh stabilizer and place the hoop on the machine. Embroider step one to stitch the placement line. Fold the lining in half and finger press to crease. Unfold the lining and place over the stabilizer, aligning the crease to the center placement line. Fold the fusible stabilizer in half lengthwise with fusible sides together, finger press to crease and align the crease with the fold line of the lining. Unfold the stabilizer (the fusible side should be up), re-place the hoop onto the machine and embroider step two to tack the pieces together.
- Use appliqué scissors to cut along the center placement line through all layers, beginning and ending ½" from the end, and then carefully clip into the corners, being careful not to cut the stitching line **(1)**.
- Remove the hoop from the machine and the project from the hoop. Cut away the stabilizer. Flip the fusible piece through the window and press to fuse the stabilizer to the lining, keeping the window square.
- Open the Zipper design on the machine. Hoop one layer of heavy-weight water-soluble stabilizer and

embroider step one to stitch the zipper placement line. Remove the hoop from the machine and place a strip of water-soluble along the outer edge of each outside stitching line. Center the zipper right side up over the center placement line, placing the zipper stops ⅛" below the placement line short end. Finger-press to adhere the left zipper tape in place.

- Open the zipper, re-place the hoop onto the machine and embroider step two to tack the left side of the zipper to the stabilizer. *Note: Depending on the machine foot, you may need to stop the machine just before the slider, raise the presser foot and move the slider behind the presser foot to finish stitching the zipper tape in place.*



- Remove the hoop from the machine and close the zipper. Finger press the right zipper tape to the adhesive tape. Open the zipper, ensuring the zipper tape stays in place, place the hoop back on the machine and embroider step three to stitch the right zipper tape down.
- Remove the hoop from the machine and turn it over. Place two pieces of water-soluble adhesive tape along the zipper edges. Place the window opening of the lining right side up over the zipper, aligning the opening exactly with the placement lines. Finger press the lining to the tape.
- Turn the hoop to the right side and place two strips of water-soluble adhesive tape over the zipper tape edges. Place the bag exterior over the zipper, aligning the opening exactly over the placement line. Finger press to secure. *Note: The tab of the zipper will extend beyond the bag.*
- Re-place the hoop onto the machine, making sure the lining remains flat on the underside, and embroider step four to stitch the zipper, lining and bag together along the left side.
- Embroider step five to stitch the right side of the bag together.
- Remove hoop from the machine and the project from the hoop. Trim away the excess stabilizer from between the lining and bag front and back, the ends, and the back of the zipper. Slide the zipper into the window opening.
- Install a size 14 Microtex needle onto a sewing machine. Fold the bag in half with right sides together, keeping the zipper ends out of the stitching line. Stitch the bag sides with $\frac{1}{4}$ " seam allowances, using the



stitching lines as a guide **(J)**. Stitch the bottom of the bag.

- Repeat to stitch the lining sides, leaving the bottom open for turning.
- Turn the bag right side out through the opening in the lining, poking out the corners with a chopstick or turning tool. Press in the lower lining edge $\frac{1}{4}$ ". Edge stitch the lower lining edge closed.
- Insert the lining into the bag and close the zipper. **(E)**

J



DESIGN

Download the Patchwork Pouch design from sewdaily.com until April 30, 2020. Find the design after the expiration at interweave.com/sewing.

Combine machine embroidered floral stems with colorful leather flowers for a one-of-a-kind spring tote.

BY MICHELE MISHLER

Leather Petals Tote



MATERIALS

- + ¾ yard each of heavyweight cotton duck or canvas & cotton print
- + Three to four square feet of mediumweight coral leather (See “Sources.”)
- + One square foot of contrasting light- to mediumweight purple leather
- + 1 yard of heavyweight fusible interfacing
- + Tear-away stabilizer
- + Thread: 40-wt. polyester embroidery, all-purpose polyester & bobbin
- + Needles: size 90/14 denim & 100/16 leather
- + Five ⅝"-diameter eyelets & attachment tool
- + Eight 8mm-diameter rivets & attachment tool
- + ¾"-diameter magnetic closure
- + Four 1"-wide fashion slide adjusters (See “Sources.”)
- + 1"-wide swivel clasp
- + ⅜"-diameter leather punch
- + ⅛"-diameter hole punch
- + Removable fabric marker
- + Leather glue or rubber cement
- + Hammer
- + Binder clips
- + Small & large foliage designs (approximately 5"×7" & 8" square; see “Designs.”)

CUT

- Trace the flower templates on page 33.
- From each the duck or canvas fabric and interfacing, cut one 11"×16" rectangle for the back panel, one 15"×18" rectangle for the front panel, two 2½"×16" rectangles for the facings and one 5½"×9" rectangle for the phone pocket.
- From the duck or canvas fabric, cut one 2½"×3" rectangle for the clasp tab.
- From the coral leather, cut one 9"×16" rectangle for the base, four 1⅛"×15" strips for the handles, one 1⅛"×10" strip for the handle tabs, three large flowers and three medium flowers using the template. Designate two handles as the handle facings.
- Cut 2" squares from each base-panel corner.
- From the purple leather, cut seven small flowers using the template.
- From the cotton print, cut one 16"×26" rectangle for the lining main panel, one 11" square for the interior pocket and one 5½"×7" rectangle for the phone-pocket lining.
- Fuse each interfacing piece to the corresponding duck or canvas piece wrong side, following the manufacturer's instructions.

tip

Use other existing floral embroidery designs for the tote. Simply delete the flowers from the design using embroidery software or the machine screen, and then add leather flowers as desired.



Download the Leather Petals Tote designs from sewdaily.com until Apr. 30, 2020. Purchase the designs at oregonpatchworks.com after the expiration date.

EMBROIDER

- Download the Foliage designs from sewdaily.com. Load the large design onto the machine.
- Install a size 90/14 denim needle into the embroidery machine. Thread the machine needle with embroidery thread and the bobbin with bobbin thread.
- Designate one front-panel long edge as the upper edge. Position the front panel right side up on a flat work surface. Pin-mark the panel center. Measure 5" to the right of the pin-mark, and then mark a small crosshair using a removable fabric

marker. Designate as the design centerpoint. Remove the pin.

- Hoop a piece of tear-away stabilizer and front panel, centering the design centerpoint within the hoop.
- Place the hoop onto the machine. Embroider the design, changing thread colors as desired.
- Remove the hoop from the machine and the fabric from the hoop. Gently tear away the excess stabilizer beyond the design perimeter. Press the panel flat.

- Trim the panel to 11"x16", positioning the embroidery design $\frac{1}{2}$ " from the lower edge and 3" from the right edge.
- Load the small foliage design onto the machine.
- Hoop a piece of tear-away stabilizer. Place the hoop onto the machine. Center the phone pocket right side up over the stabilizer. Trace the design perimeter. Adjust the pocket position to align the design lower edge $\frac{1}{2}$ " from the pocket lower edge. Use the baste-in-the-hoop

function to secure the pocket to the stabilizer.

- Embroider the design, changing thread colors as desired.
- Remove the hoop from the machine and the fabric from the hoop. Gently tear away the excess stabilizer beyond the design perimeter. Press the pocket flat.

CONSTRUCT

Use $\frac{1}{2}$ " seam allowances unless otherwise noted.

- Position the phone pocket exterior and lining rectangles with right sides together; stitch the upper edge. Press the seam allowance toward the exterior fabric.
- Fold the pocket exterior and lining with right sides together. Stitch the sides, leaving a centered 3"-long opening along the lower edge. Trim the corners. Turn right side out through the opening; press.
- Using the flower-placement template as reference, mark the flower placement marks on the front panel over the design. Using a leather punch, punch holes at each large and medium flower center and placement mark.
- Attach each flower to the corresponding placement mark using an eyelet following the manufacturer's instructions.
- Repeat to attach the small flowers using an $\frac{1}{8}$ "-diameter hole punch and rivets.
- Repeat to attach one medium flower to the phone pocket using a rivet.
- Position the back panel right side up on a flat work surface. Center the phone pocket right side up over the panel, aligning the pocket lower



edge $\frac{3}{4}$ " from the panel lower edge; pin. Edgestitch the pocket sides and lower edge.

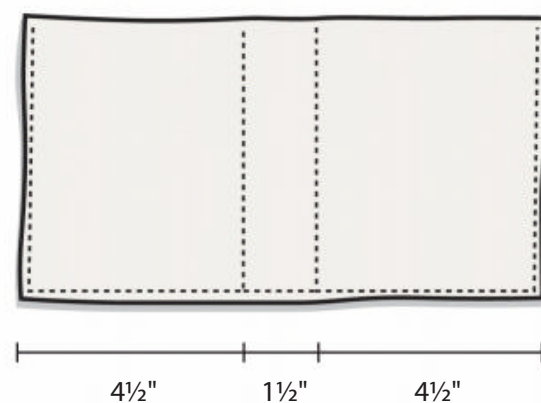
- Position the front and back panel with right sides together; pin. Stitch the sides; press open.
- Install a size 100/16 leather needle into the machine. Thread the needle and bobbin with all-purpose polyester thread. Select a 5mm stitch length.
- Fold one base corner with right sides together; stitch. Clip into the seam allowance at the diagonal foldline up to, but not through, the stitching line.
- Cover the seam allowances with a medium- to heavyweight fabric or leather scrap. Using a hammer and light taps, flatten the seam allowance open. Apply a thin layer of fabric glue or rubber cement to the seam allowance wrong sides; finger-press to secure to the base wrong side.
- Repeat to construct each remaining base corner.
- Turn the base right side out.
- Position the base upper edge and tote lower edge with right sides together, centering the tote side seams between the base corner seamlines; use binding clips to secure. Stitch.
- Turn the tote right side out. If desired, topstitch the seamline.
- Fold the tote upper edge $\frac{1}{2}$ " toward the wrong side; press.
- Install a 90/14 denim needle on the machine.
- Fold the interior pocket in half with right sides together; pin. Stitch the sides and open long edge, leaving

a 3"-long centered opening for turning. Trim the corners, and then turn the pocket right side out; press.

- Position the lining main panel right side up on a flat work surface. Center the pocket over the lining, aligning the pocket folded long edge 2" from the lining upper edge. Edgestitch the pocket sides and lower edge.
- Topstitch two stitching lines over the pocket, positioned $4\frac{1}{2}$ " from each side **(A)**.
- Fold the lining main panel in half with right sides together; pin. Stitch the side seams; press open.
- To box the corners, flatten one panel corner with right sides together, aligning the side seamlines and lower-edge centerline; pin. Stitch 4" from the corner point. Trim the seam allowance to $\frac{1}{2}$ ".
- Position the facing strips with right sides together; pin. Stitch each short end; press open. Turn the facing right side out. Designate one facing long edge as the upper edge. Fold the facing upper edge $\frac{1}{2}$ " toward the wrong side; press.
- Fold each clasp-tab long edge $\frac{1}{4}$ " toward the wrong side; press, and then edgestitch. Insert one tab short end through the swivel clasp, aligning the short ends; pin.
- Position the clasp tab over the lining main-panel upper edge at one interior-pocket corner and aligning the raw edges; baste.
- Position the facing lower edge and lining main-panel upper edge with right sides together, aligning the side seams; stitch. Press the seam toward the facing.
- Attach the male magnetic closure to one front-facing right side,



A



centering the closure between the seamlines.


- Repeat to attach the female magnetic closure to the back facing.
- Insert one handle short end through one slide adjuster, extending the short end 1" beyond the ring; use a binding clip to secure.
- Repeat to insert the opposite handle short end through another slide adjuster.



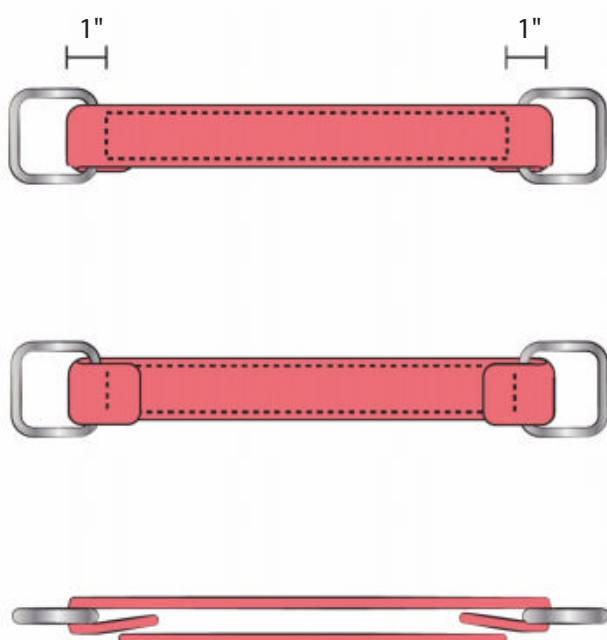
- Center one handle facing right side up over the handle wrong side; use binding clips to secure. Topstitch across one handle short end close to the slide adjuster, and then continue to stitch along the handle close to the long edge. Pivot at the opposite handle short end and continue stitching the remaining handle short and long edge. End the stitching by overlapping at the beginning

stitches. Trim the handle facing short ends close to the stitching **(B)**.

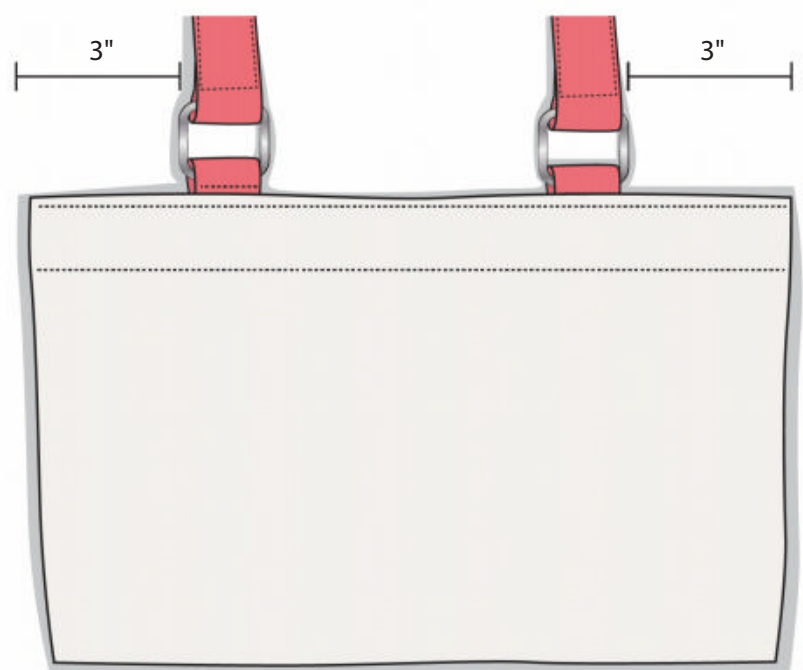
- Repeat to construct the remaining handle.
- Insert one handle tab short end into one handle slide adjuster, aligning the short ends; use a binding clip to secure.

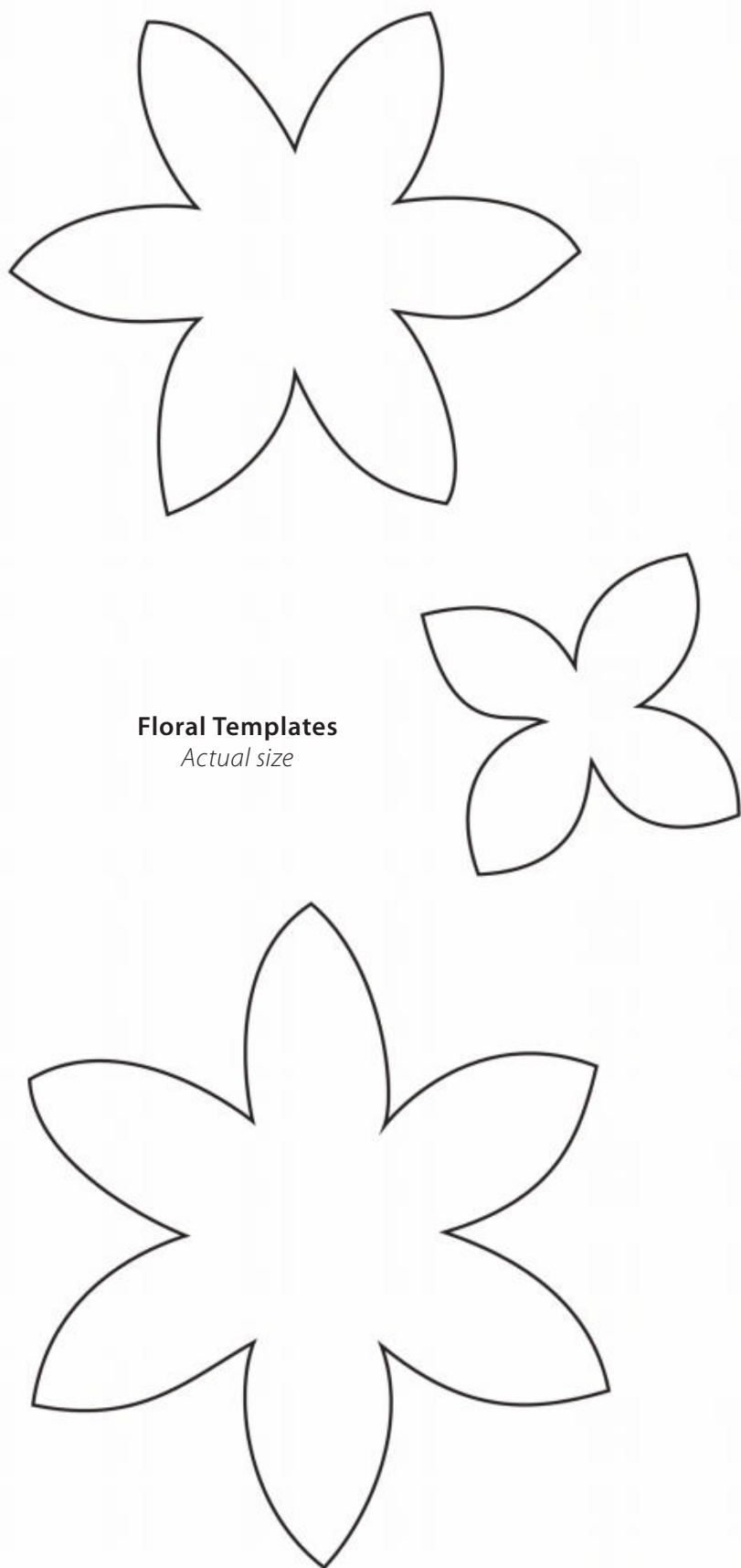
- Repeat to attach the remaining handle tabs to the remaining handle slide adjusters.
- Align one handle-tab short end with the tote-front upper edge, 3" from the tote side seam and aligning the raw edges; use a binding clip to secure.
- Repeat to position the opposite handle-tab short end 3" from the opposite tote side seam.
- Repeat to position the remaining handle tabs on the tote back.
- Insert the lining into the tote with wrong sides together, aligning the facing upper edge and the tote upper edge, making sure to sandwich the handle tabs within the layers; use binding clips to secure.
- Edgestitch the facing upper edge, catching the handle tabs within the stitching and removing the clips as you sew.
- From the tote interior, edgestitch the facing along the seamline, stitching through all layers **(C)**. 

B



C





Floral Templates
Actual size

DESIGNS

Download the Foliage designs for free from sewdaily.com until April 30, 2020. Purchase the designs from oregonpatchworks.com after the expiration date.

SOURCES

Janome America, Inc. provided the Memory Craft 15000: janome.com.

Dritz carries Fashion Slide Adjusters: dritz.com.

Oregon Leather Co. carries leather: oregonleatherco.com.





Silk Style

BY KATRINA WALKER

Put a glamorous new spin on reverse appliqué by using a variety of silks.

A simple kimono-style jacket creates the perfect backdrop for beautiful dimension and shine.

BurdaStyle #105
02/2018

Appliqué has long been a popular embellishment technique for machine embroidery. Reverse appliqué designs are less common. These designs are often created with knit fabrics in mind, and there is a very good reason for this, as knit fabrics do not fray. Knits lend themselves well to reverse appliqué techniques and designs that use only a simple running stitch to secure fabric edges, rather than heavy satin stitching.

By contrast, silk fabrics are notorious for both fraying and being prone to seam slippage if the seam allowances are trimmed too closely. Both of these problems can make silk challenging to use for any appliqué technique, let alone one that is secured with only a running stitch. The secret to successfully using silk fabrics for reversible appliqué, both as the main garment fabric and as the accent fabrics, is careful preparation and permanent stabilization of the silk prior to embroidering.

PREPARATION

The first step to preparing silk fabrics for use in appliqué is prewashing. If the garment is going to be washed after embroidery or if wash-away stabilizers are planned for use during embroidery, the silks will need to be prewashed. Some silks, such as silk dupioni, will change and become softer after washing. Always test a small sample first to ensure that you will be happy with the results.

To wash your silks, use a mild soap or detergent designed for delicate fabrics, or a mild shampoo. Use

lukewarm water and avoid strong agitation, as silk fabrics are weaker when wet. If your silk bleeds excess dye in the wash bath, wash it twice to better remove the unattached dye (contrary to popular belief rinsing with vinegar will not prevent this). Rinse well, and gently squeeze (do not wring) out the excess water. Roll the silk in an old towel to further remove excess water. Lay flat or hang to dry.

Once the silk has been prewashed, dried and pressed, fuse lightweight permanent stabilizer to the fabric wrong side where the appliqué designs will be placed. Fusing silk to a stabilizer base ensures that it will not fray and can be trimmed closely without the fabric slipping along the stitching lines. If the garment fabric is especially prone to fraying, reinforce it further with a fusible stabilizer in the areas where the reverse appliqué will be applied. This is especially true if the reverse appliqué design has only a single row of running stitches. Choose a reverse appliqué embroidery design that has a double row of stitching to ensure that the silk appliqué pieces stay intact long term.

DESIGN CONSIDERATIONS

The kimono-style jacket used for this design lends itself very well to embroidery of all kinds thanks to its simple shape. In this instance, the sleeve pattern was altered slightly to lengthen the sleeve and shorten the cuff portion. This allowed an easier stitchout of the intended design. The fabric was embroidered before the final garment pieces were sewn. Be careful to leave extra space around



WASH-AWAY WONDER

For the silk fabric used for the main jacket body, a temporary wash-away liquid stabilizer such as Terial Magic, PerfectSew or spray starch also helps to keep the fabric from shifting and fraying during cutting, embroidery and construction. If you plan to stiffen your silk temporarily, this should be done after prewashing but before any cutting. Apply the liquid stabilizer according to the manufacturer's directions. If the silk is very wet with stabilizer, roll it in a towel before drying to remove the excess liquid. Excess liquid stabilizer may cause any loose dye particles to run or streak on the fabric.



tip

For perfect placement of your embroidery design, trace your garment pattern onto translucent (sheer) tracing material. Next, trace the outline of your embroidery design where you want it to be placed on the pattern. Use this to position your embroidery design. The translucent material means that the pattern piece can then be flipped over for perfect placement of a mirrored design, such as for a sleeve.

the intended garment piece while embroidering in case the design placement needs to be adjusted when doing the final cutting.

Silk satin, which was used for the main kimono style jacket fabric, can be easily damaged by hooping. Instead of hooping the fabric directly, hoop

a layer of sticky wash-away stabilizer with a second layer of regular wash-away stabilizer, with the sticky layer facing up. This allows the silk garment fabric to be stuck securely to the stabilizer without the need for hooping. Using a magnetic hoop is another option. Wash-away stabilizer was chosen for the embroidery to avoid any extra stiffness caused

by remaining stabilizer after the embroidery was completed. Wash-away stabilizer also ensures that no trace of stabilizer will be visible after washing. Using a tear-away or cut-away stabilizer with reverse appliqué means there's a risk that the layer of stabilizer might be slightly visible in the finished product.

EMBROIDERY


Stitching a reverse appliqué design in machine embroidery is very similar to applied appliqué in that a stitch outline is first created to indicate the placement of the appliqué fabric. In this instance, a running stitch was first created, and then the piece of silk appliqué was then basted (using a wash-away glue stick) in place under the hoop with the right side facing the hoop. The running stitch was then overstitched using a reinforced "bean" stitch which secured the fabric and created a decoratively textured effect. Once secured in place, the excess silk dupioni is trimmed away from the outline of the design. In this particular design collection, a second line of outline stitching was added to the embroidery. This second row of stitching helps to keep the silk from slipping around the stitches after trimming and washing; leave the appliqué "patches" large enough to be caught by the second round of stitching if possible.

For reverse appliqué, the surface fabric is trimmed away after stitching. This trimming can be done as the designs are stitched or done all at once after the embroidery is finished. To maintain the strength and stability of the silk base fabric, wait until the embroidery is finished to trim away the upper layer. The first layer of sticky stabilizer may make it challenging to trim away the silk around the inside of the stitched outline, but careful cutting will allow you to place your

scissors between the sticky and non-sticky layers of water-soluble stabilizers, making the task much easier. Do not worry about trimming right up to the stitched outline; leaving a small margin will make your reverse appliqués stronger when washing and wearing.

CONSTRUCTION

When the embroidery is completed, cut and assemble the jacket as directed in the pattern instructions. After the jacket has been completely sewn, gently wash the stabilizer out of the garment and embroidery. If you have hard water, you may need to let the garment soak for a time in water with liquid fabric softener added to help release the water-soluble adhesive. Liquid fabric softener helps to restore the softness of the fabric after stabilizing. If your kimono-style jacket is still a bit stiff after handwashing, a gentle tumble in the dryer on low (delicate cycle) or no heat can also help to restore the hand.

Reverse appliqué on silk requires extra preparation and attention to detail but produces beautiful results. Creating a gorgeous jacket that you will love to wear is well worth the effort. Add a new technique to your repertoire and gain a lovely new favorite for your wardrobe. 

DESIGN

Appliqué design: Reverse Appliqué Fashion by Anita Goodesign; anitagoodesign.com

SOURCES

BurdaStyle provided the BurdaStyle #105 02/2018 jacket pattern: burdastyle.com

Sulky provided the rayon Embroidery thread, Sulky Sticky Fabri-Solvay and Sulky Tender Touch; sulky.com

SVP Worldwide provided the Pfaff Creative Icon embroidery machine and the Pfaff Performance Icon sewing machine: svpworldwide.com

tip

Don't trim too closely when appliqueing silk! Only trim just enough excess fabric away to keep the appliqué fabrics from overlapping.



Maker Labels

BY KATE ZAYNARD

DESIGNS BY JESSICA ZIEBARTH;
DIGITIZING BY RAMONA BAIRD



Stitch a set of fun labels to add to your handmade projects. Use them as-is or add your name using a built-in font.

MATERIALS

- + Scraps of solid cotton fabric measuring at least 3"x4"
- + Stabilizer (type according to project fabric)
- + Thread: bobbin and embroidery
- + Embroidery or painter's tape
- + Appliqué scissors
- + All-purpose thread and hand-sewing needle or fusible web (optional)

STABILIZER

Choose your stabilizer based on the project fabric, matching the weight as closely as possible. For a canvas bag, jeans or other project made from heavyweight fabric, use a medium- to heavyweight tear-away stabilizer to give the label a heavy hand to match the project hand. For quilting cotton or linen projects, use a light- to mediumweight tear-away stabilizer. For a floaty rayon or silk project, consider using a water-soluble stabilizer that can be removed completely. *Note: If using water-soluble stabilizer and making an iron-on label, remove the stabilizer before adhering the fusible web to the label.*

If desired, you can also match the fabric type used for the label to the project fabric. Make sure to choose the right needle for the fabric you're using.



EMBROIDER

- Download the "Handmade By" design from sewdaily.com until April 30, 2020. Load the design onto the machine.
- Use a built-in font to add your name or nickname to the blank spot on the label. Experiment with different fonts, colors and sizes until satisfied with the result. Ensure that the addition will stitch after the first two steps.

tip

To save time, use a fabric marker to write your name in the blank after embroidery.

- Hoop a piece of tear-away or water-soluble stabilizer to match the weight of the project fabric. Place the hoop onto the machine.
- Embroider step 1 to stitch the placement line.
- Remove the hoop from the machine, but don't remove the project from the hoop. Position a fabric scrap right side up over the hoop, covering the entire placement line. Secure with tape.
- Re-place the hoop onto the machine and embroider step 2 to tack down the fabric.
- Remove the hoop from the machine, but don't remove the project from the hoop. Using appliqué scissors, trim the fabric as close as possible to the stitching line, being careful not to cut the stitches.
- Re-place the hoop onto the machine and embroider the rest of the design, changing colors as desired and trimming jump threads between colors.
- When embroidery is complete, remove the hoop from the machine and the project from the hoop. Trim any remaining threads.
- Tear away the stabilizer from the label perimeter, or remove water-soluble stabilizer following the manufacturer's instructions and allow to dry.
- Stitch the label to the project by machine or by hand using matching all-purpose thread and a whipstitch.
- To make an iron-on label, adhere a piece of fusible web to the label wrong side following the

tip

To stitch the label directly onto the project, skip the first two embroidery steps.

manufacturer's instructions. Trim the web along the perimeter of the label.

- Remove the paper, position the label as desired and fuse to the project following the manufacturer's instructions. 🧵

DESIGNS

CME Exclusive Maker Label Collection: Download the "Handmade By" label free from sewdaily.com until April 30, 2020. Find the rest of the collection at interweave.com/sewing.

CME EXCLUSIVE MAKER LABEL COLLECTION

Embrace your maker status with the Maker Label collection. This set of six labels includes two designs that you can add your name to using a built-in font (or in a pinch, a fabric marker) and four cute and clever designs that can be used as they are. Label the gifts you give to other people and your own items as well. The designs are created as free-standing labels by appliquéing them onto a stabilizer backing, so they can easily be attached by sewing them in or ironing on using fusible web. You're a maker, and you create amazing things. Make sure everyone knows it!





Lucky Charms Wreath

BY KATE ZAYNARD

Make a cheery wreath to brighten your St. Patrick's Day. The treasure at the end of this rainbow isn't gold — it's luck! Freestanding shamrocks stitched on tulle or organza finish off this project with flair.

MATERIALS

- + ½ yard of green tulle or organza fabric
- + Fabric-like water-soluble stabilizer
- + Embroidery thread
- + Soldering iron or wood-burning tool
- + 14" Styrofoam wreath form
- + 2 yards each of 1½"- to 2"-wide single face satin ribbon in 6 to 8 rainbow colors
- + Flat-headed straight pins
- + 6" of narrow ribbon or twine
- + Fabric glue (optional)
- + Metallic gold acrylic craft paint and small paintbrush (optional)
- + Shamrock embroidery design (approx. 1.32"x1.86", see "Design")

EMBROIDER

- Download the Lucky Charm design from sewdaily.com until April 30, 2020. Load the design onto the machine.
- Hoop a piece of water-soluble stabilizer between two layers of fabric.
- Copy the shamrock design as many times as will fit in the hoop, making sure to leave at least ¼" between each motif.
- Place the hoop onto the machine and embroider the designs, using matching thread in the machine

and the bobbin and trimming jump threads as necessary.

- Remove the hoop from the machine and the fabric from the hoop. Cut out each motif as close as possible to the stitching, making sure not to cut the threads.
- Repeat to stitch as many motifs as desired.
- Remove the stabilizer following the manufacturer's instruction, but do not rinse completely; leaving some stabilizer in the motifs will stiffen them.
- Allow the motifs to dry on a towel.
- Using a soldering iron or wood-burning tool, carefully melt away any remaining fibers that are showing outside the outline stitching.

CONSTRUCT

- Wrap one of the ribbons around the wreath at a slight angle, overlapping the edges slightly, until you are satisfied with the width. The featured sample uses 1½"-wide ribbon and each color was wrapped twice. Measure the length of the wreath that is covered by your chosen number of wraps. Designate this number as the wrap width.
- Measure the wreath circumference. Divide this number by the wrap width. If necessary, adjust the number of wraps or the overlap to as close as possible to a whole number that is divisible by your number of colors.

WREATH CALCULATIONS EXAMPLE

Wrap width: 2.375"

Wreath Circumference: 38.25"

$38.25 / 2.375 = 16.1052$

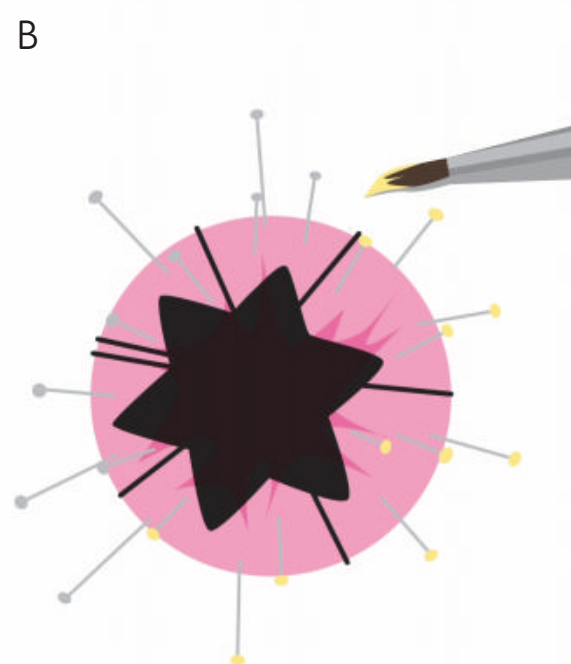
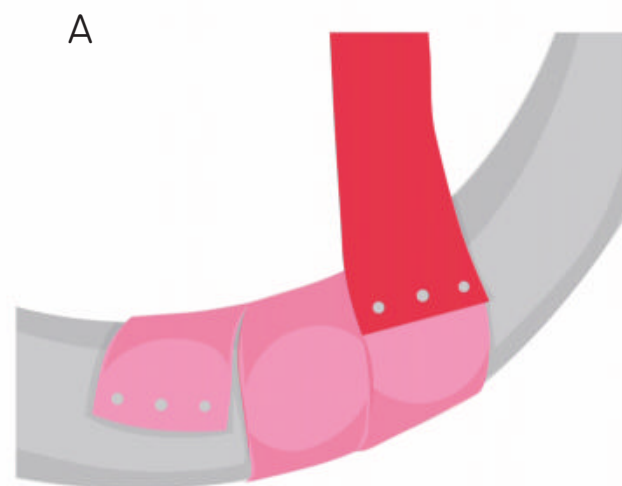
Close to whole number = OK

*16 is evenly divided
by 2: use 8 colors, each
wrapped 2 times.*

tip

Instead of purchasing multiple spools of ribbon, purchase a variety pack of the needed ribbon width that includes all the desired colors.

- Designate one side of the wreath as the right side. Position the first color ribbon end in the center of the wrong side at a slight angle. Push three flat-headed pins through the ribbon and into the Styrofoam to hold in place.
- Wrap the ribbon around the wreath at a slight angle the desired number




of times, overlapping the edges as determined by your calculations.

- With the wreath wrong side facing up, pull the ribbon taut. Place the end of the second color ribbon over the first color at the wrong side center. Push three pins through both ribbons and into the Styrofoam **(A)**.
- Fold back the second color ribbon at the pins and trim the first color ribbon $\frac{1}{4}$ " from the pins.
- Continue wrapping ribbon and changing colors until the entire wreath is covered. There may be a few extra wraps with the last color; you will cover this with the motifs.

- If desired, place fabric glue over the ribbon ends for extra security and allow to dry.
- Count out a number of flat-headed pins equal to your number of motifs plus 5. Place the pins into a pincushion so they are sticking up and not touching.
- Using gold acrylic craft paint and a small paintbrush, dab a small amount of paint on the head of each pin **(B)**. Allow to dry.
- Position one motif on the desired location on the wreath. Push a painted pin into the Styrofoam to hold in place. Continue placing

motifs, adjusting as necessary, until happy with the final placement. Use the extra pins for extra security and to keep the motifs from rotating.

FINISH

- Fold the narrow ribbon or twine in half. Tie a knot near the ends to form a loop.
- Secure the loop on the wreath wrong side using a pin. Reinforce with fabric glue, if desired. 

DESIGN

Download the Lucky Charm design at sewdaily.com until April 30, 2020. Find the design after the expiration at interweave.com/sewing.

A woman with blonde hair, wearing a wide-brimmed straw hat with a black band, a light blue wrap dress with a matching belt, and sheer sleeves with colorful embroidery. She is smiling and holding a bouquet of pink chrysanthemums. The background is a light-colored fabric with a large, faint floral pattern.

Spring Sleeves

BY KATRINA WALKER

Add a touch of elegance and glamour to a classic knit wrap dress by converting the sleeves into beautifully embellished chiffon. This simple alteration is quick and easy to create using patternmaking techniques.

BurdaStyle
#109 11/2018
(modified)

MATERIALS

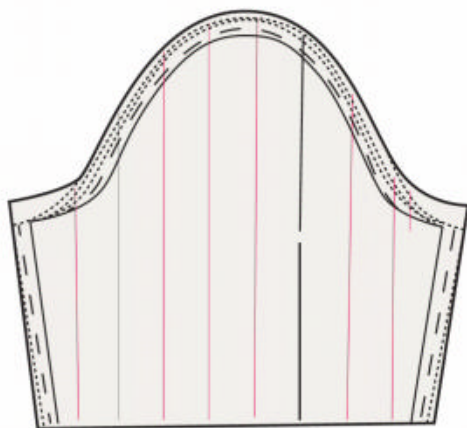
- + Knit wrap dress pattern (such as BurdaStyle #109 11/2018)
- + Jersey knit (amount according to pattern envelope; see “Sources.”)
- + Silk chiffon (amount according to measurements; see “Sources.”)
- + Thread: all-purpose, bobbin & embroidery (See “Sources.”)
- + Stabilizer: liquid & paper-backed adhesive water-soluble (See “Sources.”)
- + Needles: 80/12 embroidery & jersey
- + Removable fabric marker
- + Liquid fabric softener
- + Pattern or tracing paper
- + Clear tape
- + Rotary cutting system (optional)
- + Serger (optional)
- + Linework design (See “Design.”)

PREPARE

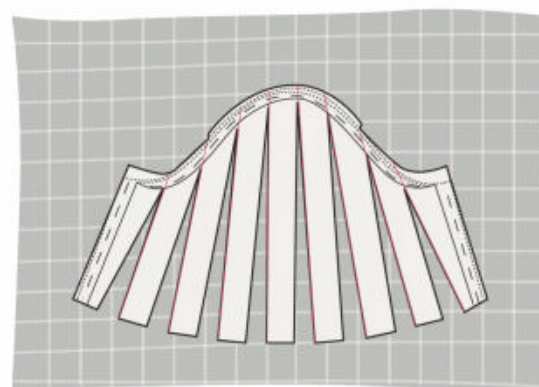
- Cut out the pattern pieces.
- Before beginning the alterations, pin-fit or make a muslin fitting sample of the selected pattern.
- Make any necessary fit adjustments to the pattern, and then trace a copy on paper, transferring all markings.



A



B



ALTER

- Trace the sleeve pattern onto new paper. Determine the desired sleeve length and hem allowance, and then add to the sleeve-pattern lower edge.
- Draw eight vertical lines across the entire sleeve from the lower edge to the sleeve cap and parallel to the grainline. Designate as the cutting lines **(A)**.
- Cut along each line from the lower edge up to, but not through, the upper edge at the seamline.
- Position the pattern over a new large piece of pattern paper, spreading the cut sections approximately 1" apart; tape to secure. True the sleeve lower edge and armhole seamline **(B)**.
- Trace the pattern onto a new piece of paper, transferring the grainline and any pattern markings. If needed, add seam allowances to the patterns according to the pattern instructions.
- Cut out the new sleeve pattern.

tip

To create a sleeve with more flare and a smooth hem, increase the number of cutting lines. To create a sleeve with more volume, increase the distance between the cut sections.

EMBROIDER


- Prewash the chiffon by hand to remove any excess dyes, if applicable. Gently remove excess water, but leave the fabric damp.
- Pour liquid stabilizer onto the fabric, and then gently knead through to evenly distribute. Lightly squeeze out the excess stabilizer if necessary or roll in an old towel if the fabric is too saturated. Lay flat or hang on a rack to dry, making sure to keep the

grainlines as straight as possible. Once dry, press back into shape with steam if needed.

- Cut two sleeves from the chiffon, leaving 5" beyond the pattern perimeter.
- Load the linework design onto the machine.
- Print two design templates, making sure they are mirror images. Center one template over each sleeve piece; pin.
- Hoop a piece of paper-backed stabilizer with the paper side facing up. Score just the paper inside the hoop perimeter, and then gently remove the paper backing to reveal the adhesive.
- Mark the hooped stabilizer vertical and horizontal center using a removable fabric marker.
- Center one sleeve piece right side up over the stabilizer, aligning the template centerlines with the stabilizer centerlines; finger-press to secure.
- Turn off the automatic thread cutting on the embroidery machine. Install an 80/12 embroidery needle into the machine.
- Place the hoop onto the machine. Embroider the design, changing thread colors as desired.
- Remove the hoop from the machine, and then trim each jump thread. Remove the fabric from the hoop. Cut away the stabilizer beyond the design perimeter.
- Repeat to embroider the remaining sleeve piece, making sure the design is a mirror image.



CONSTRUCT

- Cut out each sleeve, making sure to center the embroidery within the sleeve. Stitch each sleeve underarm seam using a French seam. Finish the lower edges using a narrow rolled hem.
- Hand wash the stabilizer from the sleeves, and then rinse in liquid fabric softener. Dry on low heat to restore the fabric hand. If needed, gently press the sleeves.
- Cut out the remaining dress pieces according to the pattern instructions.
- Construct the dress according to the pattern instructions, stopping before attaching the sleeves and using a size 80/12 jersey needle.
- Attach the sleeves to the dress using a French seam or serger. If using a serger, baste the sleeves in place before serging to ensure correct placement and a smooth fit. 

DESIGN

Linework design: Anita Goodesign, Linework Motifs; anitagoodesign.com

SOURCES

BurdaStyle provided the 11/2018 #109 wrap dress pattern: burdastyle.com.

Dharma Tracing Co. provided the silk chiffon fabric: dharmatrading.com.

Palmer Pletsch provided the PerfectSew liquid stabilizer: palmerpletsch.com.

Robert Kaufman provided the Blue Yonder from Laguna Cotton Jersey L087-960: robertkaufman.com.

Sulky provided the 40-wt. Rayon thread and Sticky Fabri-Solvly stabilizer: sulky.com.

SVP Worldwide provided the Pfaff Creative Icon machine: svpworldwide.com.



CHIFFON TIPS

Learn essential tips and tricks for working with chiffon fabric.

- While sleeve design may seem universal, some basic alteration is necessary to change the sleeve on a knit dress pattern to woven chiffon. This is because a sleeve designed for a knit is unlikely to have enough ease to fit and drape properly for a soft woven. Wearing ease for movement is not the only consideration; drapery, limp fabrics, such as silk chiffon, are more attractive when they are worn loosely on the body.
- Soft, open-weave fabrics such as silk chiffon are prone to damage and distortion to the weave structure when embroidering. Pre-stabilizing with a liquid stabilizer or starch helps to stiffen the fabric and give extra support during embroidery. Pre-stabilizing the chiffon has the additional benefit of making the fabric easier to cut and sew.
- Embroidering on sheers requires special attention to the choice of a compatible embroidery design. The most compatible embroidery designs are those that are very light density, such as a delicate running-stitch design. Running-stitch designs are the lightest in density and are attractive from both sides of the fabric. In many cases, a bobbin that matches the fabric can be used successfully, eliminating the need to wind matching bobbins. If unsure, test-stitch a sample first.
- Using automatic thread cutting on the embroidery machine with chiffon causes small knots to form on the fabric wrong side at each jump-stitch location. These knots are visible from the fabric right side and difficult to remove.



Hearts on the Wing

BY TAMRA VALLE

Learn how to create a simple yet striking quilt with easy in-the-hoop redwork heart embroidery for the main blocks and quilting designs for the remaining blocks.



MATERIALS

Supplies listed are enough to make one 24" square quilt.

- + 1½ yards each of cotton batting & polka-dot fabric
- + Three 3" squares each of orange, purple and blue cotton fabric
- + ¾ yard of white cotton fabric (embroidery blocks)
- + ¼ yard of magenta cotton fabric (binding)
- + Sheer mesh cut-away stabilizer
- + Thread: all-purpose, bobbin & embroidery
- + Temporary spray adhesive
- + Rotary cutting system
- + Clear straight ruler
- + Walking foot
- + Embroidery software (optional)
- + Quilt design (sizes vary; see "Designs.")

CUT

- Cut four 10" squares from the white fabric.
- From the batting, cut four scant 8" squares, nine 2" squares, six 2"×9" rectangles and six 2"×8" rectangles.
- From the polka-dot fabric, cut twelve 4"×10" rectangles for the sashing and one 25" square for the backing.
- From the magenta fabric, cut three strips 2¼"× the fabric width for the binding.

EMBROIDER

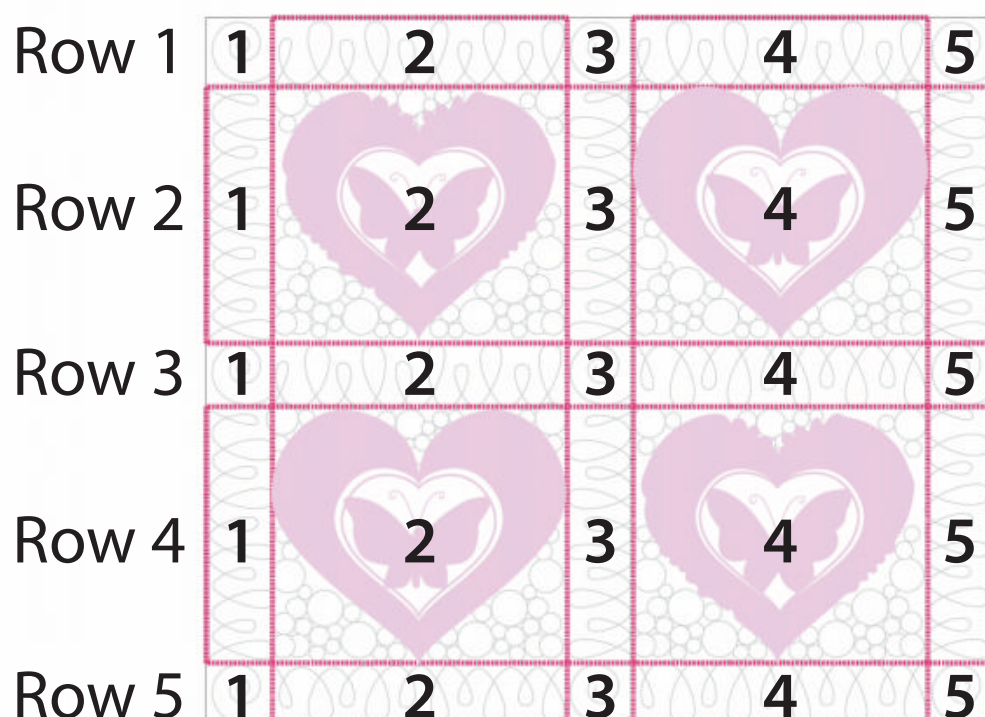
- Download the Hearts on the Wing quilt designs from sewdaily.com until Apr. 30, 2020. Purchase the designs at kreationsbykara.com after the expiration date.
- Load the quilt designs onto the machine.
- Load the first heart design onto the machine. Thread the needle with white embroidery thread and the bobbin with white bobbin thread.

- Hoop a piece of stabilizer. Place the hoop onto the machine. Embroider the placement outline.
- Remove the hoop from the machine, but don't remove the stabilizer from the hoop. Spray the stabilizer right side with temporary adhesive. Center one scant 8" batting square within the placement outline; finger-press to secure.
- Place the hoop onto the machine. Embroider the tacking outline.
- Remove the hoop from the machine, but don't remove the stabilizer from the hoop. Lightly spray the batting with temporary adhesive. Center one 10" white square right side up over the batting, making sure the perimeter extends at least ¼" beyond the tacking outline. Finger-press to secure, making sure to remove all wrinkles.
- Place the hoop onto the machine. Embroider the remaining design, changing thread colors as desired.

- Repeat to embroider the remaining heart designs, nine 3" squares and twelve sashing rectangles.

CONSTRUCT

- Trim each quilt-block perimeter to achieve a ¼" seam allowance from the tacking outline stitching **(A)**.
- Using the Quilt Diagram below as a guide, lay out the blocks in order.
- Pin the first and second block in the first row together along the adjacent short edges.
- Stitch using a ¼" seam allowance, and then press the seam toward the left side.
- Repeat to stitch the remaining blocks in the row.
- Repeat to stitch the remaining rows, alternating the seam allowance direction.
- Pin the first-row lower edge to the second-row upper edge, making sure to match the seamlines; stitch.



- Repeat to stitch the remaining rows together along the long edges.

- Place the quilt wrong side up on a flat work surface. Lightly spray the quilt wrong side with temporary adhesive.

- Center the backing square right side up over the quilt wrong side; smooth flat.

- Install a walking foot onto the machine.

- Place the quilt right side up on a flat work surface. Stitch in the ditch along all the quilt seamlines.

- Piece together the binding strips with right sides together along the short ends to form one continuous strip. Join the strips using a 45° seam and ½" seam allowance. Trim the seam allowance to ¼", and then press open.

- Fold the binding strip in half lengthwise with wrong sides together; press.

- Open one binding short end. Fold the short end at a 45° angle with wrong sides together; press **(B)**.

- Re-fold the binding end in half lengthwise along the original fold-line; press.

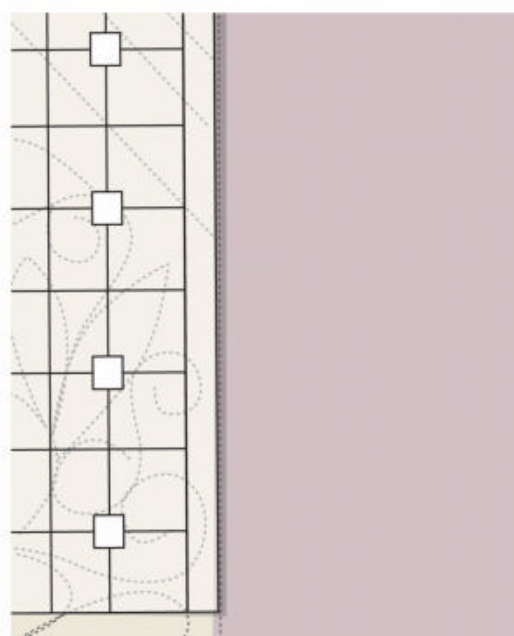
- Align the binding raw edges with the quilt front, centering the folded short end along one quilt edge. Pin the binding until the first corner. Fold the binding strip up at a 45° angle, and then back down to align with the adjacent quilt edge; continue pinning the binding and mitering each corner.

- Begin stitching 5" from the binding folded short end using a ½" seam allowance. End the stitching ½" from the first corner, and then continue stitching off the corner at a

tip

When embroidering the small square blocks and sashing rectangles, duplicate as many designs as possible to fit within the largest hoop size available on the machine screen or embroidery software, making sure to leave at least ⅜" between the designs.

A



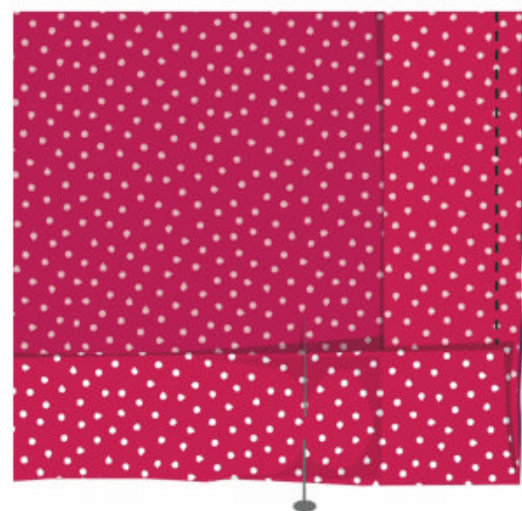
B



C



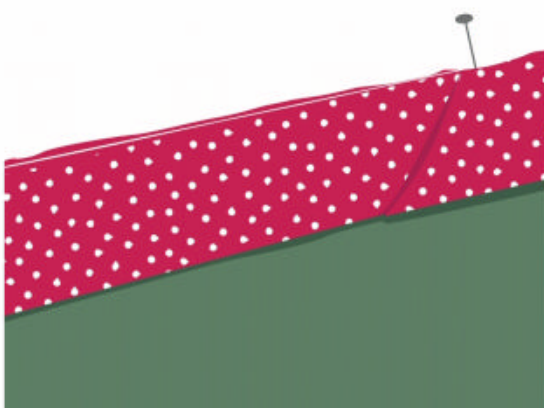
D



E



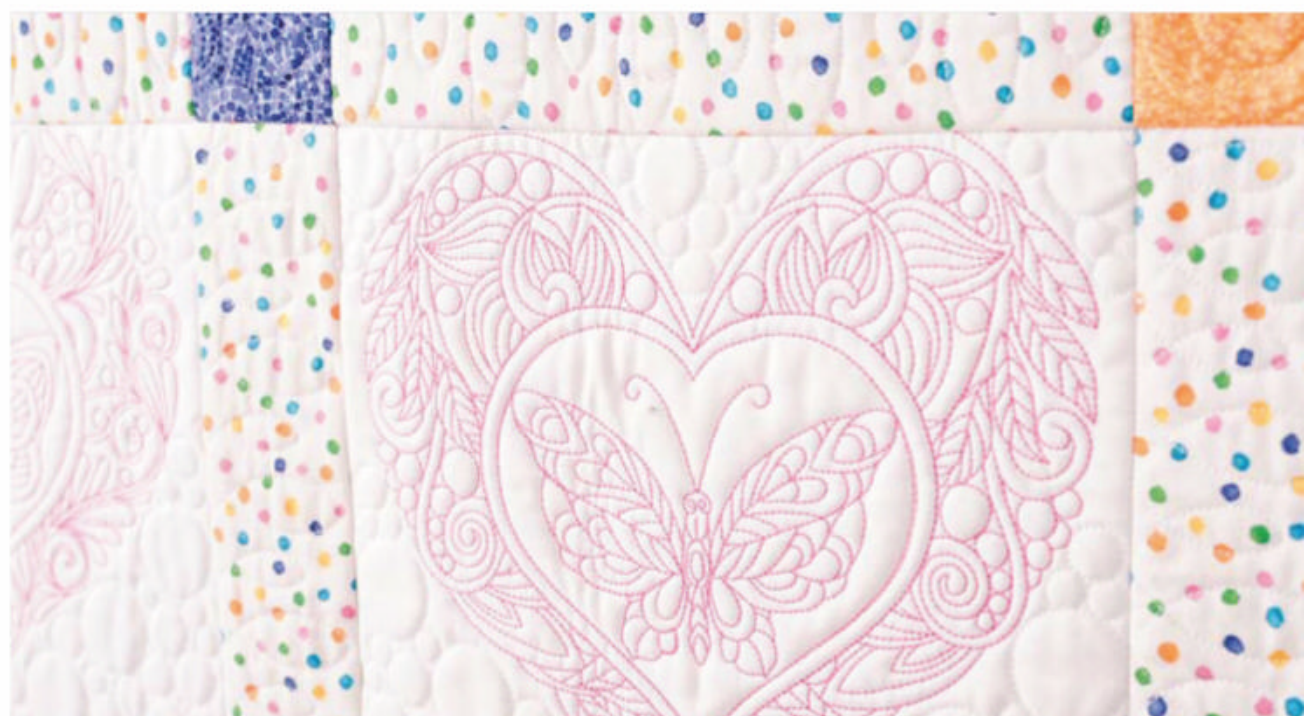
F



Download the Hearts on the Wing quilt designs from sewdaily.com until Apr. 30, 2020. Purchase the designs at kreationsbykara.com after the expiration date.

diagonal toward the outside corner along the foldline **(C)**.

- Fold the adjacent binding upward at the corner **(D)**.
- Begin stitching at the corner, and then continue stitching and mitering each corner, ending the stitching 4" before the binding beginning.
- Trim the binding raw short end 2" beyond the binding beginning. Open the binding folded short end **(E)**.
- Tuck the binding raw end into the binding beginning, and then refold the binding; pin **(F)**.
- Finish stitching the binding. Press the binding flat to set the stitches.
- Wrap the binding around the quilt perimeter toward the backing, aligning the folded edge just



beyond the stitching line; pin. Hand stitch the binding to the quilt backing using a blind stitch. ⓘ

DESIGNS

Download the Hearts on the Wing quilt designs from sewdaily.com until Apr. 30, 2020. The design will be available after the expiration date at kreationsbykara.com.

Pansy PJs

BY STACY SCHLYER

There is something luxurious about wearing a set of satin pajamas. Learn how to easily deal with this tricky fabric and make your own set of satin pajamas that's perfect for spring and summer.

Lakeside Pajamas,
Grainline Studio

WHAT IS SATIN?

The term satin is used to describe a type of fabric weave: glossy and shiny on one side, dull on the other. It can come in a variety of fabric types ranging from polyester/rayon blends to silk. There is also a wide range of drapes — depending on the thickness of the weave, the hand can vary from very fluid to rather stiff. For this project, it's best to skip the firm fabrics and find a satin that has a bit more drape.

SEWING SATIN

Unfortunately, satin is not a forgiving fabric. Pins, marking tools, dull scissors and even water can leave permanent marks on the material. However, steps can be taken early on to avoid any issues.

- Always use very sharp scissors. Not only will this help prevent fraying, but it will reduce the likelihood of pulling threads while cutting. Similarly, it is important to use sharp, thin pins, such as silk pins, during construction as larger styles can make lasting holes in the material. It's important to keep these pins within the seam allowances to prevent leaving marks on your finished garment. Likewise, sewing machine needles should follow the same rule: use the thinnest possible. If you find your satin snags while sewing, consider using a microtex needle.
- Avoid water. Satin is susceptible to water staining, which will make dull marks on its glossy surface. When marking the fabric, stay away from water-soluble pens and instead opt for tailor's chalk or air-soluble pens. Keep markings on the wrong side of the material to avoid the need to use water to remove them when finished. When pressing, always use a dry iron.
- Satin's slippery exterior can make it extremely difficult to cut. If you own a non-slip mat, slide it under your material prior to cutting, as it will help grip the fabric. A similar effect can also be achieved by placing satin on top of tissue or tracing paper. Because satin is so slippery, it's difficult to keep multiple layers of the material even. Always cut pattern pieces in a single layer.
- When sewing with satin, keep in mind that the material frays easily. Cutting the fabric on the bias will help reduce fraying somewhat, but it's always important to come up with a finishing technique that works best for you and your fabric. Some options include French seams, overlocking the edges with a serger or using a zigzag stitch on the raw edges.



- Lastly, test stitches and techniques on a piece of scrap satin before sewing the actual garment. This allows you to see which finish looks best on your material, if the tension or stitch length needs to be adjusted, and gives you the opportunity to swap out machine needles if snagging occurs. Taking the extra time to check your settings can avoid creating puckers, permanent holes and even the need to use a seam ripper (which can lead to holes in the garment) during your project.

EMBROIDERING SATIN

As difficult as satin can be to sew, you may think embroidering on it will be as equally problematic, but the opposite is actually true. Satin is a strongly-woven material that can withstand the more intricate machine embroidery designs. However, if your satin is extremely thin, you may want to consider using a lightly-stitched

design with a tear-away stabilizer. For all other types of satin, densely stitched designs with a cut-away stabilizer will hold up beautifully.

No matter what type of satin you are working with, the fabric and stabilizer can be hooped together, as you don't have to worry about permanent hoop burn. To do this, first spray the stabilizer (not the satin; remember, water can leave marks) with a temporary adhesive, then smooth the satin over it so that there

are no wrinkles or bumps. If necessary, iron the satin prior to adhering the stabilizer. Hoop both the fabric and stabilizer on a non-slip surface and tighten.

The same rule applies to machine needles when working with satin. Use a sharp, thin needle, such as a 75/11. This needle will make the smallest holes possible and prevent snags since it has a small, fine point. Avoid using ballpoint or stretch needles, as they will leave larger holes.

MATERIALS

- + Pajama pattern (such as Grainline Studio's Lakeside Pajamas)
- + Satin fabric (amount according to the pattern envelope)
- + Notions (according to the pattern envelope)
- + Cut-away stabilizer
- + Thread: All-purpose, bobbin & embroidery
- + Temporary spray adhesive
- + Air-soluble fabric marker or tailor's chalk
- + Fine pins, such as silk pins
- + Floral border and floral motif embroidery designs (approx. 2.57"×9.00" and 3.78"×3.86"; see "Designs.")

PREPARE

- Cut out Lakeside Pajama pieces using the tips on page 53.
- Transfer all pattern markings using an air-soluble marker or tailor's chalk.

EMBROIDER

- To embroider the top: Print a template of the border design. Center the template 1" below the neckline edge. Adjust if desired until happy with the placement. Carefully pin in place using silk pins within the stitching area so any holes left behind will be hidden by the embroidery **(A)**.
- Spray temporary spray adhesive on the cut-away stabilizer. Smooth the top front over the stabilizer and hoop, centering the template cross-marks in the hoop.
- Place the hoop onto the machine. Align the needle position with the



crossmarks of the design template, then remove the template.

- Stitch the design, changing thread colors as desired and clipping jump threads between colors.
- Remove the project from the hoop. Cut away the excess stabilizer close to the design perimeter.
- To embroider the bottoms: Print a template of the motif design. Position the template on one leg of the shorts front so it's approximately 1" from the raw edges. Adjust if desired until happy with the placement **(B)**. Carefully pin in place using silk pins within the stitching area so any holes left behind will be hidden by the embroidery.

tip

Depending on the leg that will be embroidered, you may need to flip the motif design.

- Spray temporary spray adhesive on the cut-away stabilizer. Smooth the shorts front over the stabilizer and hoop, centering the template crossmarks in the hoop.
- Place the hoop onto the machine. Align the needle position with the crossmarks of the design template, then remove the template.
- Stitch the design, changing thread colors as desired and clipping jump threads between colors.
- Remove the project from the hoop. Cut away the excess stabilizer close to the design perimeter.



A



B



FINISH

Construct the top and bottoms per the pattern instructions and using the satin sewing tips on page 53. 

DESIGNS

Frosted Bloom motif: Urban Threads UT19889; urbanthreads.com

Romantic Pansies Floral Border: Royal Present Embroidery; royal-present.com



Floral Lace Headpiece

BY RAMONA BAIRD

Create a floral headpiece that can be used for prom, bridal wear or any special occasion. With all the fabric and thread colors on the market, the options are endless.

MATERIALS

- + Pink & white nylon organza (amount according to hoop size)
- + Fabric-like water-soluble stabilizer
- + Pink & green 40-wt. polyester embroidery thread
- + Old cutting board covered with plastic wrap
- + Soldering iron or wood burning tool
- + Spray starch or sizing
- + Hot glue gun
- + 4mm pearl beads
- + 1 spool each of 20-gauge gold wire and 24-gauge gold wire
- + Wire cutter
- + 2 hair combs
- + FSL floral designs (sizes vary; see “Designs”)

PREPARE

- Download the Floral Lace Headpiece designs from sewdaily.com until April 30, 2020. Find the designs after the expiration at embroiderydesigns.com. Load the designs onto the machine. Open the base design.
- Wind several bobbins with pink 40-wt. polyester thread. Thread the machine with pink thread in the top and bobbin.



EMBROIDER

- Hoop two layers of fabric-like water-soluble stabilizer.
- Place the hoop onto the machine and embroider the base piece.
- Remove the hoop from the machine and the project from the hoop. Trim any jump stitches and trim the stabilizer ¼" from the design edge. Set aside.
- Repeat to stitch two more base pieces.
- Wind a bobbin with green embroidery thread and thread the machine with green in the top and the bobbin. Hoop two layers of water-soluble stabilizer. Open the leaf design.

tip

If a large enough hoop is available, copy the designs or open multiple designs on the machine screen to stitch more than one in each hooping, making sure to leave ½" between each design.

- Place the hoop onto the machine and embroider the design.
- Remove the hoop from the machine and the project from the hoop. Trim any jump stitches and trim the stabilizer ¼" from the design edge. Set aside.



- Repeat to stitch five more leaf designs.
- Remove the stabilizer from the base and leaf pieces following the manufacturer's instructions, but leaving most of the stabilizer in the design to act as starch. Pinch the petals of the base pieces to shape them. Allow to dry.
- Re-thread the machine with pink thread in the top and bobbin. Open the Top Petals design.
- Hoop a layer of pink organza over a layer of white organza.
- Place the hoop onto the machine and embroider the design.
- Remove the hoop from the machine and the project from the hoop. Trim any jump stitches and

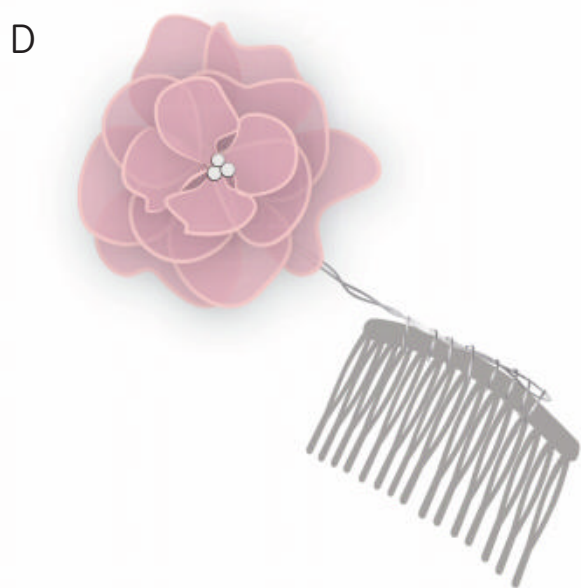
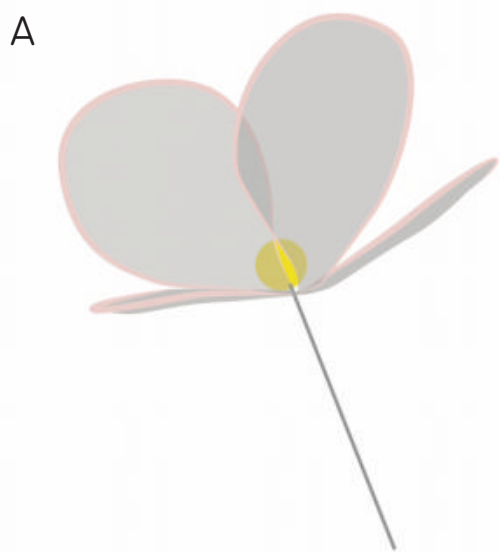
trim the organza close to the design edge. Set aside.

- Repeat to embroider two more Top Petal designs, three 02 Petals and three 03 Petals designs.
- Press all organza designs with spray starch or sizing to stiffen. Carefully burn away the excess nylon organza from around the outside satin stitching on all petal parts using a soldering iron or wood-burning tool.

CONSTRUCT

- To shape the petals, place a small amount of hot glue on the underside of one petal along the satin stitching, then place it over the adjacent petal, overlapping just the satin edges **(A)**. It helps to place a pin in the center to aid in this step. Repeat for every petal on each Top petal, 02 Petal and 03 Petal piece.

- Assemble each of the flowers by layering the pieces. Place a base on the bottom, followed by a 03 Petal, a 02 Petal and a Top Petal on the top. Use a pin to hold all the pieces in order temporarily.
- Cut a 12" piece of the 24-gauge wire. Pass one cut end of the wire through the hole in one pearl bead and twist the wire to secure it at the half-way point of the wire. Add two additional pearls below the first, twisting them on in the same manner **(B)**.
- Twist the remaining wire together and feed it first through all flower layers through the center holes of each piece, snugging the pearls close to the top flower piece. Turn the flower over and twist the wire ends together. Repeat for the remaining two flowers.
- Cut an 18" piece of the 20-gauge wire. Overlap and twist the ends together. The piece should measure about 9" long. Take the ends of the wire in each hand and twist the wire, leaving loops at each end for the combs **(C)**.
- Fold the wire in half to find the center and then open it back up again. Wrap one flower wire around the base wire at the center. Use a length of the 24-gauge wire to wrap the combs onto the base wire at the end loops **(D)**.
- Attach the remaining flowers on each side of the center flower.
- Affix the leaves into position behind the flowers with hot glue **(E)**.
- If desired, add additional pearls twisted on the 24-gauge wire and place them between the flowers and leaves. **(F)**



DESIGNS

Download the Floral Lace Headpiece designs from sewdaily.com until April 30, 2020. Find the designs after the expiration at embroiderydesigns.com.



A close-up photograph of a white wooden chair with a spindle back. The chair is fitted with a square cushion featuring a red and white floral pattern. The pattern consists of stylized red flowers and leaves on a white background. A decorative green border, resembling a sprig of rosemary, is visible along the edges of the cushion. The background is a solid green color.

Chair Flair

BY CAROL ZENTGRAF

Dress up a chair or stool for spring with a pretty yet comfortable cushion. Choose fabric that coordinates with your home décor, your sewing space or reflects your personal style. Embellish the cushion perimeter with a border design that complements the fabric print.

MATERIALS

Supplies listed are enough to make one 14" square or similar cushion. Adjust supplies as needed for a larger cushion.

- + ½ yard of home décor fabric
- + ¼ yard each of two coordinating fabrics
- + 1½ yards of coordinating ribbon in desired width
- + ⅜" fusible piping (See "Sources.")
- + 2"×14"×14" upholstery foam alternative (See "Sources.")
- + Low-loft batting
- + Tear-away stabilizer
- + Thread: all-purpose, bobbin & cotton embroidery
- + Butcher or pattern tracing paper
- + Fine-tip permanent marker
- + Hand-sewing needle
- + 1½"-wide border embroidery design (See "Design.")

PREPARE

- Position a piece of tracing paper over the chair or stool seat. Trace the seat perimeter, including ½" seam allowances, onto the paper using a permanent marker. Indicate the placement for the ties along the pattern upper edge to tie the cushion to the chair or stool back or legs using ribbon. Cut out the pattern.
- Measure the pattern perimeter, and then add 4"; record.

CUT

- From one coordinating fabric, cut one strip that measures 8"× the recorded measurement. *Note: This*



strip is cut larger than the needed size for easy hooping. The strip will be trimmed to the needed size after embroidery.

- From the remaining coordinating fabric, cut two bias strips that measure 1⅜"× the recorded measurement. Cut two pieces of piping according to the recorded measurement.
- Cut two 22" lengths of ribbon.
- From the home-décor fabric, cut two cushions using the pattern. Label one cushion panel "Front" and the other "Back." Transfer the tie placement marks to the front panel.
- Cut away the seam allowance from the pattern. Trace the pattern perimeter onto the foam. Cut out the cushion along the lines.
- Using the pattern without seam allowances, cut four cushions from the batting.

EMBROIDER


- Hoop one large strip end with a piece of stabilizer, centering the strip within the hoop. Place the hoop onto the machine.
- Embroider the design 2" from the strip end. Rehoop the fabric, but don't tighten the hoop screw. Advance the machine through the design stitches to the design beginning. Insert the needle into the fabric beyond the first design where desired. Measure the distance between the first design end and the needle; record. Tighten the hoop screw and embroider the design. Continue embroidering the design along the strip length until 2" from the opposite strip end, evenly spacing the design using the recorded measurement.
- Once the embroidery is complete, remove the hoop from the machine and the fabric from the hoop. Tear away the stabilizer.

CONSTRUCT

Use ½" seam allowances unless otherwise noted.

- Trim the embroidered strip so it's 3" wide, centering the design along the strip.
- Cover the piping using the bias strip to create welting, following the manufacturer's instructions. Cut the welting in half.
- Position the front panel right side up on a flat work surface. Center one welting strip along the panel upper edge, aligning the raw edges; pin **(A)**. Install a zipper or welting foot onto the machine. Stitch the welting, beginning 1" from the short end. Continue stitching the welting along the panel perimeter, clipping the curves as you sew.
- Once 1" from the opposite welting end, trim the piping to align the ends **(B)**. Don't cut the fabric or raise the needle when trimming the piping. Fold the welting raw end ½" toward the wrong side. Wrap the finished welting end over the raw welting end; stitch **(C)**.
- Repeat to stitch the remaining welting strip to the back panel perimeter.
- Fold each cushion panel in half, aligning the side edges; unfold. Fold the embroidered strip in half widthwise with right sides together; unfold.
- With right sides together, pin the embroidered strip along the front panel perimeter, aligning the fold-lines along the panel upper edge.
- Begin stitching 2" from one strip short end, positioning the needle just inside the welting stitching. Continue stitching the strip along

the panel perimeter, ending 2" from the opposite strip short end.

- Pin together the strip short ends **(D)**. Stitch, and then trim the seam allowance to ½".
- Repeat to stitch the opposite strip long edge to the back panel perimeter, leaving the panel upper edge open for turning.
- Turn the cover right side out through the opening. Insert the foam cushion into the cover. Insert one or two batting cushions under and over the foam until the desired thickness is achieved.
- Turn the cover raw edges ½" toward the wrong side. Slipstitch the opening closed.
- Hand-stitch each ribbon center along the ribbon placement marks. Place the cushion onto the seat and tie the ribbon to the chair back or legs to secure. 

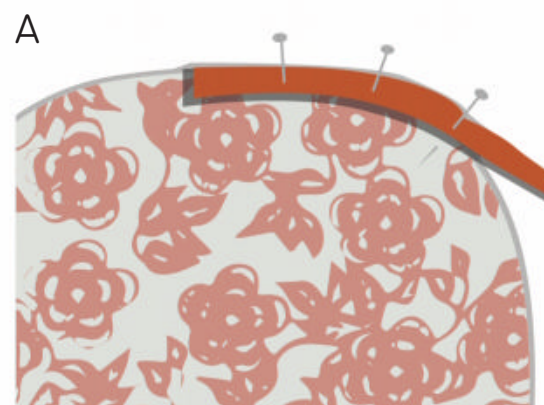
DESIGN

Leaf Border: Amazing Designs, #ADC-68J, Borders for Linens, #ADC-68JBOR109, Fronds; amazingdesigns.com

SOURCES

Clover provided the Wrap 'n Fuse fusible piping; clover-usa.com.

Fairfield Processing provided the NU-Foam upholstery foam alternative and low-loft batting; fairfieldworld.com.





Beach Bath

BY KATE ZAYNARD

Add freestanding designs to a purchased bath mat to create beachy décor.

MATERIALS

- + Bath mat (size to fit your bathroom)
- + ¼ yard each of peach & light gold synthetic organza
- + Fabric-like water-soluble stabilizer
- + Thread: 40-wt. rayon embroidery & invisible
- + Soldering iron or wood-burning tool
- + Ocean-themed openwork embroidery designs (sizes vary; see “Designs”)

EMBROIDER

- Download the Scallop Shell design free from sewdaily.com until April 30, 2020. Purchase the design after the expiration and the full collection at interweave.com/sewing. Load the designs onto the machine. Determine which color organza to use for each design.
- Hoop one layer of water-soluble stabilizer between two pieces of gold organza.
- Select the first design intended for the gold organza and position it near the hoop edge. If possible, add as many designs as will fit into the hoop, leaving ¼" between each design.
- Embroider the designs, using matching bobbin thread and trimming jump stitches between color changes on both the right and wrong sides.
- Remove the hoop from the machine and the fabric from the hoop.
- Use short, sharp-bladed scissors to trim the excess stabilizer and organza as close as possible to each design perimeter.



- Repeat to embroider the gold and peach organza until the desired number of designs are complete.
- Remove the stabilizer according to the manufacturer's instructions. Let dry flat on a towel.
- Melt away excess organza fibers along the design perimeters using

a soldering iron or wood-burning tool, taking care not to burn the stitches.

CONSTRUCT

- Choose a bath mat that has a surface that you can sew the motifs onto. A shag mat, for example, will not hold stitches well.

A



- Place the mat right side up on a flat work surface. Audition the motifs on the mat until you are satisfied with the placement. Pin in place **(A)**.
- Keeping the motifs as flat as possible, sew the motifs to the mat using invisible thread and a whip stitch. ⓘ

DESIGNS

Beach Life Embroidery Design Collection, CME exclusive: interweave.com/sewing

SOURCES

Baby Lock provided the Destiny II embroidery & sewing machine: babylock.com.

Sulky of America provided the invisible thread: sulky.com.



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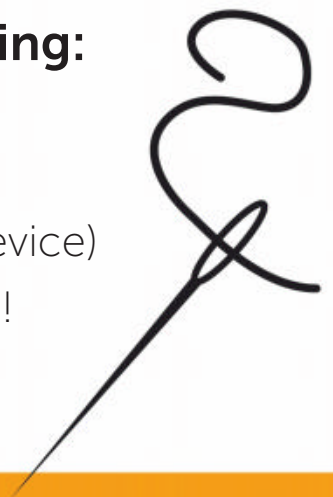
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now trending



To the Max(i)

BY MEG HEALY

Transition into spring by pairing cool-weather blazers with light embroidered layers over pants and look super on-trend for the season. Get this runway-inspired look by sewing up a sheer maxi dress for spring — even if the weather isn't quite there yet.

DRESS PATTERNS

Opt for a dress pattern that is long in length and has multiple tiers.

tip

Have a shorter dress that you love? Draft multiple rectangles to sew on the bottom to create your own tiers!

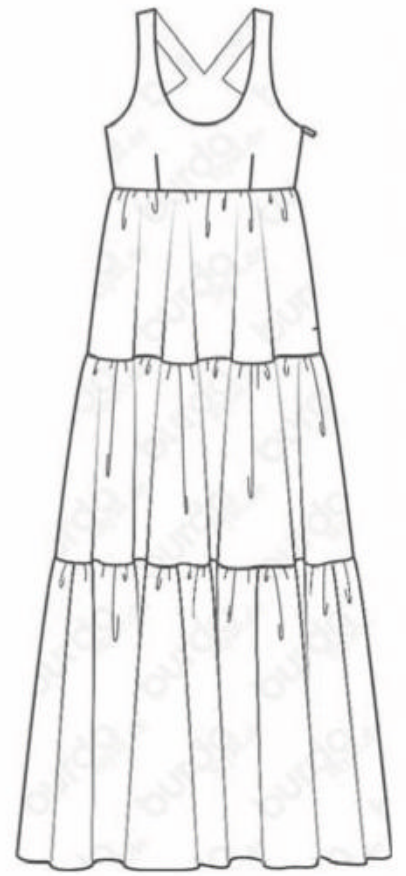
Plus Size!



Layered Maxi Dress
by BurdaStyle (#129 06/2015)



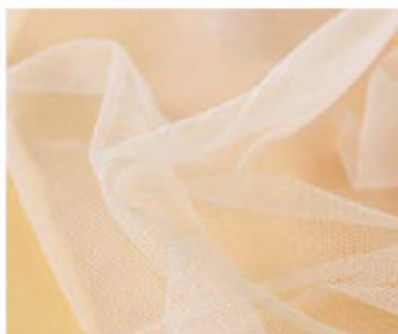
Giselle Dress
by Kate & Rose



Tiered Maxi Dress
by BurdaStyle (#113 05/2010)

FABRIC COLOR PALETTE

Find a cream mesh or chiffon to embroider on or even use a pre-embellished fabric for a shortcut.



FINAL TOUCHES

Embroider floral motifs in your favorite color threads over the sheer fabric before cutting out the pattern pieces. Or embroider the designs separately and applique them onto the fabric for more placement control.



**Tropical Greenery
Bird of Paradise**
by CME



Purple Violet
by Embroidery Library



Waratah
by Embroidery Library

behind the design



Kim Christopherson of Kimberbell Designs

Kim began her career as a 4th grade school teacher. When she stopped teaching, she still wanted a creative outlet. That's when she started sewing and quilting small projects, which ultimately led to the amazing world of machine embroidery.

How do you stay creative?

I find I'm most creative when I have down time. For me, that might mean a long car ride, a short vacation or a flash of inspiration at 2:00 a.m.! No matter where I am, I always have a notepad nearby so I can jot down ideas when they come. I also have a very innovative Product Development

Team at Kimberbell, and they play a significant role in our creative process.

What do you love most about the work you do?

I love creating items that people want to make for their homes or to give as gifts. I'm humbled each time I talk to someone who says,

"Look what I made! I'm giving it to my [sister, friend, etc.]." Our Mug Rugs Volume 3 is a perfect example of that. I'm reading posts on Facebook of people making Mug Rugs for someone special. I also love when I hear from people who have attended a Kimberbell event, finished projects and experienced success.





Where do you draw inspiration?

I love the holidays! If someone were to say, "I want something to decorate my kitchen for Christmas," I would brainstorm every single thing that comes to mind around that theme — the colors, the smells, the objects, the play on words, etc. That is how the We Whisk You a Merry Christmas quilt and bonus projects came to be.

What's your favorite thing you've designed?

That's a toss-up! Our line of Bench Pillows has been so popular, we decided to come up with smaller, coordinating pillows called Bench Buddies. I love that these little "buddies" teach different machine embroidery techniques and add a little something special to your home for every holiday and season.

I also love the projects from our Make Yourself at Home collection.

Each block in the quilt is named after one of the employees at Kimberbell and features unique techniques, all done on an embroidery machine. Plus, I just love the sweet sentiments in this collection; they make me think of the home I grew up in, as well as the one I'm raising my children in.

What are your favorite current trends in machine embroidery?

Texture! I love working with leather, mylar, glitter, vinyl, paper...you name it! I also love creating that texture on the embroidery machine with techniques such as fringe and chenille.

Where is machine embroidery headed?

More and more, people are realizing all of the fun possibilities with embroidery machines. Quilters are now piecing and quilting

in-the-hoop. Heirloom sewists are making lace. Crafters are creating dimensional projects. In-the-hoop items are something we love creating at Kimberbell.

What is your creative motto?

Our tagline at Kimberbell is Experience the joy of creativity.™ This is the feeling we promote in every single product and event. I know when I'm learning a new technique, or when I'm making something for someone I care about, I am truly feeling joy! Our goal at Kimberbell is to help others discover and feel that joy, too. 🧡

.....

Visit kimberbelldesigns.com for more information.

contributors



ramona baird

("In the Hoop: Patchwork Pouch"—page 23, "Floral Lace Headpiece"—page 56) is a freelance designer, digitizer, writer and educator. With an AAS in Fashion Design, Ramona drafts project patterns and also create three-dimensional embroidery designs. In addition to being a regular contributor, Ramona designs projects for EmbroideryDesigns.com, RNK Distributors, and Loralie Designs.



nancy fiedler

("Quilt This: Panel Power"—page 16) has served as an Educator for Janome America for 14 years and designs and writes from her studio in Dwight, Illinois, with the help of her cat Jon Snow and dog Beckett.



meg healy

("Now Trending: To the Max(i)"—page 68) has a passion for sewing that led her to study Fashion Design in NYC where she also interned for Vera Wang as a pattern maker. She's now the editor, lead educator and face of **BurdaStyle.com**, the world's largest online sewing community.

michele mishler

("Leather Petals Tote" — page 28)



stacy schlyer

("Pansy PJs"—page 52) is a self-taught seamstress and self-proclaimed fabric junkie whose goal is to reach SABLE (Stash Accumulation Beyond Life Expectancy). She lives in Kansas with her family and blogs about her sewing adventures daily. **stacysews.com**



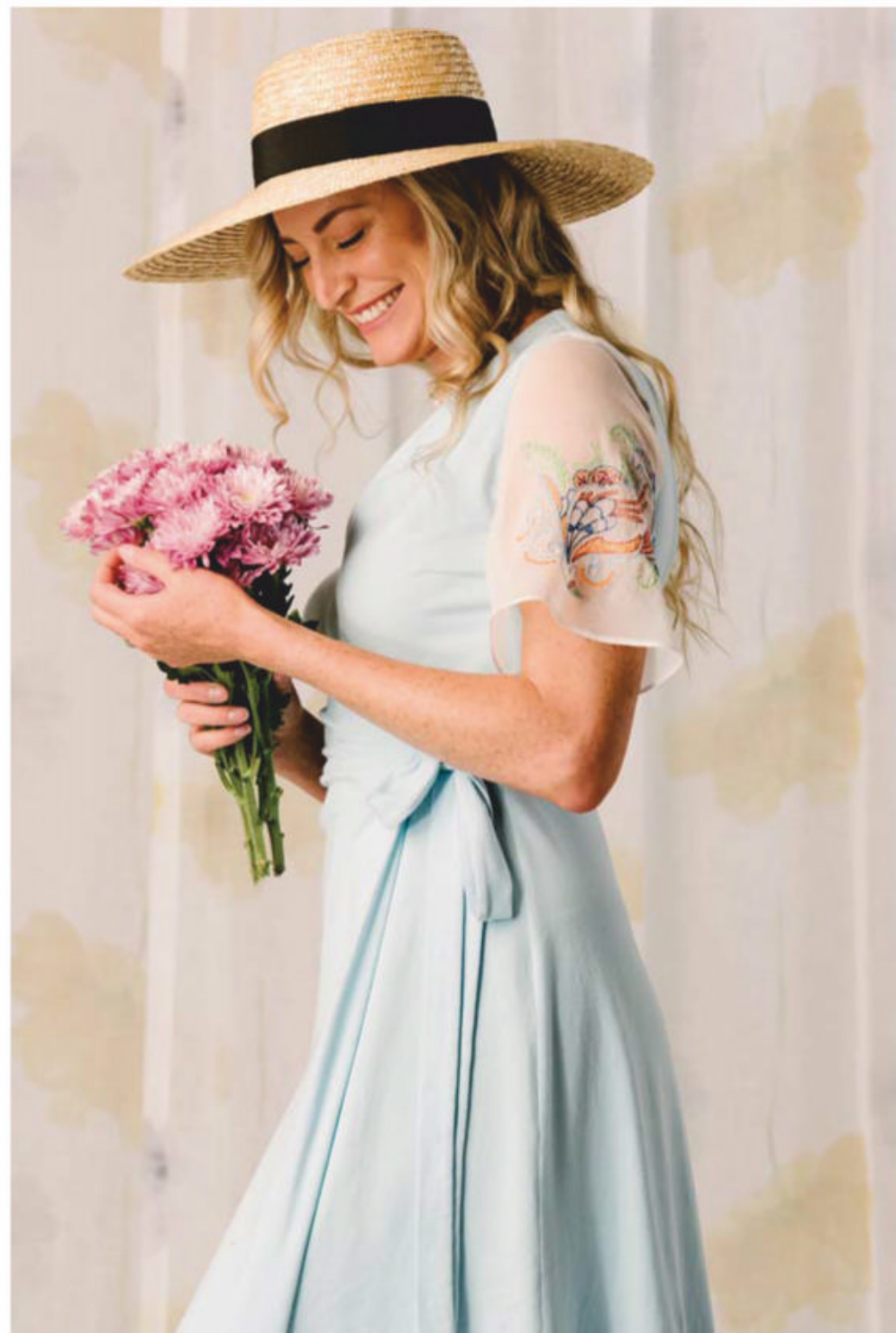
tamra valle

("Hearts on the Wing"—page 48) discovered embroidery in 2008 and fell in love. In September 2015, Tamra's mom passed away suddenly. She was fortunate enough to be able to take over Kreations by Kara. She continues to enjoy carrying on the vision her mom started. **kreationsbykara.com**



katrina walker

("Silk Style"—page 34, "Spring Sleeves"—page 44) specializes in working with silk and wool. She enjoys designing projects for home sewists and playing with her flock of sheep. **katrinawalker.com**



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